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THE NATIONAL THEATRICAL WEEKLY

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

GERMANY BARS FRENCH PLAYS

BERLIN, Jan. 29.—Everything French is "taboo." Just as in the days of '14, anything that smacks of French heritage is being avoided here. The Association of Theatrical Managers upon demands made by the Actors' League have announced that their members had agreed to stop immediately the rehearsals of any French plays in preparation and that French plays which are now running will be replaced by other pieces as soon as possible.

The State Opera in this city has gone so far as to even boycott "Carmen," which is a Spanish composition, for the reason that the royalty on the piece would have to be paid to France.

On account of the large number of French and Belgian visitors who were in this country during the past two or three years, the Berlin managers decided that it would be a good idea to present plays of French origin in the city as well as throughout the entire country. They felt that in the presentation of these plays it would help greatly toward the cementing of friendly relations between the two countries and at the same time be a good business stimulant. German managers flocked to France and signed up for the presentation of several hundred French plays. There were so many of these plays that half of the theatres in Berlin were presenting adaptations of them. Hamburg, Bremen, Stuttgart, Coblenz and many other of the medium sized cities followed the example of the Berlin managers and used the adaptations of the French plays frequently. French actors who had played in this country prior to the World War had returned here after the Armistice and were engaged to appear in the productions throughout this country.

Most of these actors were able to talk German fluently and in many instances were given preference over the German actors in these productions. The result at one time was that in Berlin more than 1,000 French actors were employed in the legitimate theatres. About the same amount were employed in the other cities as well.

The variety theatres and music halls also opened their doors to the French artists with the result that they began to predominate in these theatres.

However, when the French showed signs of belligerency and decided to take matters into their own hands and invade the Ruhr, there was a sudden uprising on the part of the Actors' League, with the result that they made demands on the managers to discard the French plays and to eliminate the French actors.

During the past week more than 1,000 French artists have left Germany to return to their homes, with their places being taken by German actors. The variety theatres have taken in their place a good many American and English acts that were rushed here as soon as the exodus of the French started.

HAWTREY LEAVING "APPLEJOHN"

LONDON, Jan. 29.—Sir Charles Hawtrey has found that his strenuous work in "Ambrose Applejohn's Adventure" and his association with several West End plays is beginning to tell on him and he has decided to withdraw the play from the Savoy shortly and will spend a vacation in the south of France. While there he will put the finishing touches on a new play based on Richard Marsh's novel. He plans to return the latter part of March when he will be seen in a revival of Somerset Maugham's comedy, "Jack Straw."

HATS GOWNS

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V. A. F. CONDITIONS

LONDON, Jan. 29.—The Variety Artists Federation issued a statement to its members, commenting on conditions during the past year, and thanking them for their loyalty throughout the trying conditions they have been handicapped with. The statement is as follows:

"No organization knows better than the V.A.F. that the year 1922 was one of unparalleled difficulty for its rank and file. Owing to the unprecedented slump in trade and its serious effect upon the pockets of the wage-earners of this country, the demand for variety talent was reduced to a minimum, and particularly in the lesser industrial areas. Many acts of excellent quality found it extremely difficult to make both ends meet; others were compelled to appeal to the Benevolent Fund for assistance; while many were forced, more or less in despair, to relinquish the business altogether because of the serious lack of employment. In fact, as result of bad trade conditions many trade unions suffered a loss in membership of from 20 to 45 per cent during the year, while their resources were depleted to a perilous degree. In spite of this fact, however, the V.A.F., thanks to the loyalty of its members, came safely through that storm into the dawn of 1923 with comparatively little loss, seeing that its resources are still valued at more than £16,000."

FLEMING BACK ON THE STAGE

LONDON, Jan. 29.—Noel Fleming, who was for five years an actor, seven years a tenor singer, one year a soldier and then confined to a hospital for a year and for some weeks after his partial recovery, a vendor of matches in Piccadilly-circus, is again a vaudeville actor. His change of fortune is due to the generosity of Charles Gulliver, managing director of the London Theatre of Varieties. Mr. Gulliver saw a picture of Fleming in a newspaper selling matches and immediately arranged with him to appear in the halls.

NEW PLAY FOR SYBIL THORNDIKE

LONDON, Jan. 28.—Sybil Thorndike, acknowledged to be one of England's most versatile actresses, is shortly to be seen in a new play which will give her greater scope for the display of her many gifts. The new play will probably be a comedy which was produced by the Birmingham Repertory Company in December and was called "Advertising April." It is the work of Herbert Farjeon, the dramatic critic and Horace Horsnall.

"SALLY" CLEVER SHOW

LONDON, Jan. 29.—"Sally In Society" reached London after a long and successful tour of the North, and has been presented at the Royal Theatre, Stratford. It is a musical farce, by Florence Baines, and while constructed on old-fashioned lines, proves to be good entertainment. There are plenty of musical numbers of the whistly kind, catchy and easily remembered.

"PLUS FOOURS" IS CLEVER PLAY

LONDON, Jan. 29.—"Plus Four," the new Vachell play which replaced "The Dover Road" at the Haymarket theatre, has the following cast: Peggy O'Neil, C. Aubrey Smith, Athene Seyler, Claire Greet, Kathleen McCarthy, Una O'Connor, John Deverall, Denys Blakelock and Robert Horton. The piece is clever and is doing well.

MADRID THEATERS RE-OPEN

MADRID, Jan. 29.—The Madrid theatres which closed last week because of heavy taxation, reopened by arrangement between the managers and Government authorities. The managers, however, say that if negotiations are unsuccessful, they will close all amusement places indefinitely.

LONDON TIRES OF JAZZ

LONDON, Jan. 29.—The addition of a harp to the large orchestra which furnishes the dance music at the Savoy Hotel here presages the death of the so-called jazz music, according to M. de Mornys, the orchestra director there. At the same time the return of normal music marks a growth in the popularity of dancing, and in Baker street a new dancing floor is now in process of construction which, when completed, will have a capacity of 10,000 people, which is said to be the largest in the world.

Regarding jazz, M. de Mornys said, "A year ago a harpist could not have possibly made himself heard in modern dance music. Softer music is responsible for better dancing and the jazz is dying, or, I might say truthfully, is dead and gone!"

LONDON'S PLAY HITS

LONDON, Jan. 29.—A vote has been taken among the critics as to the outstanding play success of 1922. They have been unanimous in pronouncing Galsworthy's "Loyalties" at the St. Martin theatre, the biggest hit, with "Secrets" at the Comedy a close second. "Bluebeard's Eighth Wife" at the Queen's and "Ambrose Applejohn's Adventure" at the Savoy, a tie for third honors.

MRS. CAMPBELL IN "MAGDA"

LONDON, Jan. 29.—Mrs. Patrick Campbell opened her Spring tour at Brighton to-day with a revival of "Magda." She will put into rehearsal shortly a translation of Henri Bernstein's "L'Elevation," by Mrs. Angela Thirkell, to be called "The Uplifted."

ACTS SAIL FOR SOUTH AFRICA

LONDON, Jan. 29.—Hope Charteris and Eve Dickson and Zaza and Zozo, sailed last week on the R. M. S. "Briton," to play a tour for the African Theatres, Ltd., in South Africa. They were booked through the I. V. T. A., Ltd.

OPERA SINGER KILLED

PETROGRAD, Jan. 29.—Tartakoff, for many years leading baritone of the Petrograd Opera Company, was killed, and three other singers probably fatally injured in an automobile accident here last week.

U. S. ACTORS SCORE STRONGLY

LONDON, Jan. 27.—Julian Rose and Charles Withers, both at the Alhambra are scoring the outstanding hits of the big bill. Business here despite the general dullness is excellent.

TRIX SISTERS IN PARIS

LONDON, Jan. 29.—The Trix Sisters, the American girls that have scored a big hit here, are now in Paris where they are filling a month's engagement at the Clover Club.

"THE DANCER" IS NEW PLAY

LONDON, Jan. 28.—"The Dancer," a new play by Hubert Parsons, will follow "Bulldog Drummond" at the Wyndhams. Sir Gerard du Maurier will make the production.

"HIGH STREET" CLOSES

LONDON, Jan. 29.—"Hawley's of High Street," by Walter W. Ellis, has closed its successful run at the Apollo. It will open for a Spring tour of the provinces shortly.

BROOKS PLAYLET WELL RECEIVED

LONDON, Jan. 29.—"Dollars and Sense," Alan Brooks' clever playlet, is doing excellently in London. At the Palladium it was particularly well received.

CONSTANCE COLLIER ILL

LONDON, Jan. 29.—Constance Collier, the actress, is lying seriously ill in a nursing home at Territ, Switzerland.

SHOW TO TOUR FAR EAST

LONDON, Jan. 29.—The Compton-Courts Comedy Company left for a tour of India, China, Japan and the Far East last week. Forbes Russell is business manager for the company.

During their tour, the company will present, "Secrets," "The Dippers," "Bluebeard's Eighth Wife," "The Heart of a Child," "The Hotel Mouse," and Galsworthy's "Windows." They have secured the Far Eastern rights to all these.

The members of the company include Enid Sass, Billie Sinclair, Helen Gosse, Constance Medwin, Niqua Lewis, Jack Bereford, Hal Lovett, Guy Buckley, Frederick Burtwell, Groves Raines and George Coutts.

"MEDIUM" NEW CRIMINAL PLAY

LONDON, Jan. 29.—"Medium" is the name of a new criminal play which has been presented at the Everyman Theatre, by Norman MacDermott. The play is the work of Dr. Leopold Thoma, an Austrian criminal psychologist, and offers an explanation of the present day outbursts of criminal violence. Franklyn Dyall and Merrall appear in the leading roles.

On the same bill, Emile Mazaud's "The Perfect Day," translated by Mrs. Alfred Sutro, is being given.

MAUDE GOING TO AMERICA

LONDON, Jan. 29.—Cyril Maude closed with "The Dippers" at the Criterion last week, in order to leave for America, where he is to appear in the role of Mark Sabre in Charles Dillingham's production of "If Winter Comes." Three English actresses will appear with him in the New York presentation of the play, who are to play the parts of Nona, Mabel and Effie. MacDonald Hastings will stage the production for Dillingham.

MARY JERROLD FOR MILNE PLAY

LONDON, Jan. 29.—Miss Mary Jerrold is to play the lead in "The Great Broxopp," the Milne play, which is new to London, although it has been seen in America. The piece will be produced at the St. Martin Theatre at the close of "Loyalties" early next month. The male lead will be played by Edmund Gwenn.

CATHERINE CALVERT IN VARIETY

LONDON, Jan. 29.—Catherine Calvert, the American actress, has entered the variety field here and presented a playlet called "Puss in the Corner" at the Coliseum. The author of the playlet is Keble Howard.

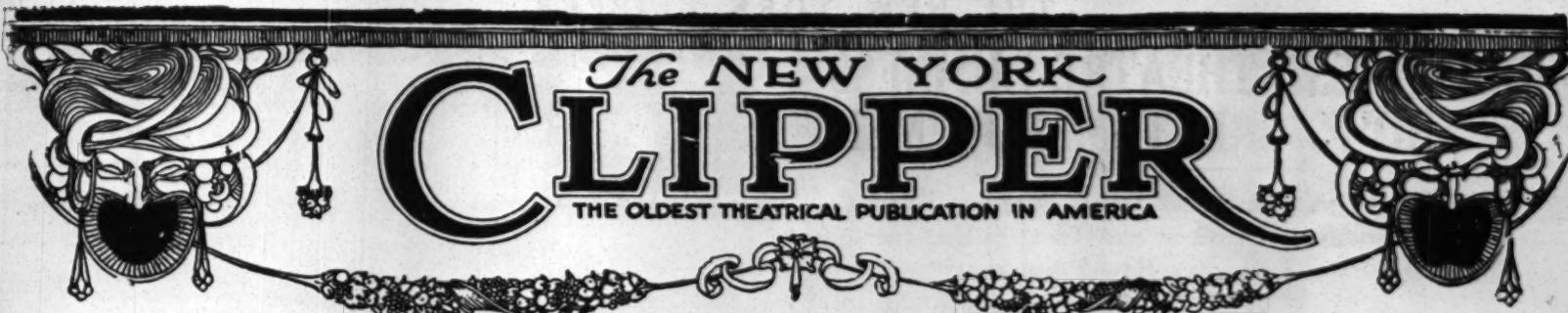
Another new playlet to be presented here is "Mr. and Mrs. M. P." by Stanley Logan in which the author and Mabel Green are appearing at the Alhambra.

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MUSICIANS' UNION RULES RADIO STATIONS MUST PAY ORCHESTRAS

Set Minimum Scale for Members and Paves Way for Theatrical Performers Who Are Anxious to Follow—\$50,000,000 Profit Credited to Radio.

The Musical Mutual Protective Union, Local 310, of New York City, has started the beginning of the end of free performing talent for radio broadcasting stations, by prohibiting its members from playing radio concerts unless paid the same rates as for mechanical recording, which is \$12 per man for a period of three hours, when playing an accompaniment for singers, and \$15 for the same period when doing band or concert work.

This ruling comes on the heels of similar arrangements put into effect by musicians' unions throughout the country, whose rates vary according to the importance of the locality. The Springfield (Mass.) musicians' local has established a minimum of \$5 per man for a three-hour session. A large broadcasting station is located in Springfield.

Musicians are not alone in claiming more than mere publicity for their broadcasting work, it being well understood that a movement is also on foot among theatrical performers to seek some compensation for their performance at radio stations. Several months ago the Actors' Equity Association advised its members that they were not wise in giving free use of their talents toward a cause that in time would hurt the theatre and so lower their means of revenue.

Orchestra leaders and theatrical people who have been lured to give free radio concerts in the past by promises of great publicity and the novelty of the invention, have been steering clear of such performances lately, especially the latter. It is pointed out that those who assist in keeping the radio stations alive are getting nothing for their efforts, while the radio part and accessory manufacturers who in most cases operate the broadcasting stations are sharing in a profit of approxi-

mately \$50,000,000 made during the past year. This figure is based on the \$110,000,000 worth of radio supplies sold to wireless telephone fans during the time that the radio craze took the country by storm. It is estimated that a profit of no less than 40 per cent is being made on radio parts manufactured.

However, the musicians' union officials do not base their new conditions imposed on radio concert performances on the money concerned in radio manufacturing, but on the proposition that a free concert at a radio station by an orchestra playing at a snug job elsewhere is keeping another combination from the money that might be earned by giving a radio concert. In other words, additional jobs have been created for orchestras.

That the new musicians' ruling will have a far reaching effect in making free radio concerts a thing of the past is inevitable. The ruling will eventually aid the cause of the American Society of Composers, Authors and Publishers, whose members are seeking payment for the use of their copyrighted music. A license fee ranging from \$200 to \$5,000 per year is being asked by the society, who sent out license blanks last week with the understanding that legal action will be taken after February 1 against all infringers of its music. This makes the radio stations pay for both popular music and good orchestras to broadcast it. Newspapers that devote pages to radio programs, etc., are also keen about good performances, as evidenced, for instance, by an editorial in the *Evening Mail* last Saturday, strongly denouncing the phonograph as a medium of supplying broadcasting music. It is expected that daily papers will, therefore, champion the cause of popular music by good orchestras.

FARRAR DIVORCE CASE UP

The first hearing in the divorce case of Geraldine Farrar, grand opera prima donna against her husband, Lou Tellegen, leading man on the dramatic stage and now in vaudeville was held on Monday behind the closed doors of the office of Thomas H. Mahoney of No. 100 East Forty-fifth street.

Miss Farrar was not present, due to illness while Mr. Tellegen is now playing the Orpheum time. A number of witnesses were present and two or three were examined. They are said to have given evidence regarding Tellegen's vacation at a fishing shack near Long Beach in 1921.

PLAYWRIGHT CONNOLLY ILL

Marc Connolly, co-adapter of "Merton of the Movies," is confined to his home with an attack of pneumonia.

BUSHMAN AGAIN IN FILMS

Francis X. Bushman and Miss Beverly Bayne, who dropped out of the moving pictures four years ago, are once more acting for the screen at the Whitman Bennett studio in Riverdale avenue, Yonkers. The picture Bushman and Miss Bayne are making is described as a six reel, romantic melodrama from an English novel.

Since giving up film work Bushman and Bayne have been playing vaudeville.

"EARLY TO BED" NEW CRAVEN PLAY

"Early To Bed," a new comedy by Frank Craven, has been accepted for early production by John Golden. Craven, who is now on tour in "The First Year," had expected to play the Central role but inasmuch as the run of his present starring vehicle has been extended the role will be assigned to another actor.

"STEAM ROLLER" A THRILLER

STAMFORD, Jan. 29.—"Steam Roller Brender," a new mystery melodrama by Bertram Block, sponsored by the new producing firm of McIsaac and Genee, was given its premiere at the Stamford Theatre last Friday night.

With many thrills it is shown that "steam roller" methods, as applied to the love affairs of a man who is known as the demon cat with nine lives, and who believes he is a law unto himself, may endanger and threaten the happiness of those who are to be crushed by the heavy machinery of unscrupulousness. There is tense dramatic action, with a few well-timed pistol shots to add to the cloud of mystery which threads its way in gathering force throughout the play. Yet sprinkled throughout is a keen suggestion of comedy that both blends and balances the entertainment to a nicety. But first, last and always, it is a play of mystery and thrills and should prosper inasmuch this sort of play is enjoying a popular vogue in the theatre throughout the world.

Ruth Shepley, as the girl in the web, and a budding young actress about whom much of the plot revolves, brings a freshness and charm to her portrayal. Her ease and naturalness carry the play heroically through many melodramatic spots.

Alphonse Ethier, although portraying the part of "Tom Brender," the powerful, who applies third degree tricks in grueling those whom he suspects of making an attempt upon his life, is a likable and boyish figure even though fiendishly inclined.

The comedy element is provided by Cockey, a tipsy stage door keeper whose appearance is always accompanied by skillful character delineation. Several others of the cast did well in their respective roles.

"THE BAT" CLOSING

"The Bat," now playing at the Wilbur Theatre, Boston, will close at the house on February 17, making a run of twenty-four weeks in that city. The show goes from there to Portland, Me., where it will play a week and then close its season. This is the original company which played over two years in New York and at the conclusion of that engagement went to Boston where it has been playing to great business.

In the cast are Effie Ellsler, Robert Vaughn, Charles Coleman, Anne Morrison, Joseph Sellman and Richard Barrows. Seven companies playing the mystery melodrama have been touring this season.

JOHN CORT PRODUCING SHOW

John Cort is again returning to the ranks of musical comedy producers after a two year absence by producing "Go, Go," which is described as a "White" "Shuffle-Along." The book for the play was written by Harry Cort and George Stoddard with the lyrics by Alex Rogers and the music by Lucky Roberts. Among some of the principals rehearsing in "Go, Go," which was originally called "Sweet Lady," are Bernard Granville, May Boley, Billy "Single" Clifford, Jimmy Savo, and Laura Sanderson. The attraction will have its initial showing March 5 at Atlantic City and will be brought into New York for a summer run.

COHAN BACK FROM EUROPE

George M. Cohan, after a six weeks' trip to Europe arrived back in New York on the Berengaria on Saturday. With him was Mrs. Cohan, his mother, Mrs. J. J. Cohan, George M. Jr., and Eddie Dunn.

Cohan was in London but four days, but while there arranged for the production of "So This Is London" at the Prince of Wales Theatre on April 5 and "Little Nelly Kelly" two weeks later at the New Oxford. "If I could have waited two weeks longer," he said, "we would have put on the 'Kelly' show then but I couldn't so will have to go back later in the Winter to attend to that."

"Theatrical business is fine in London," he said, "it has taken a sudden boom, I tried to get seats for any number of shows but there was not a ticket to be had."

While abroad Mr. Cohan wrote a new musical show "Rosie O'Grady," which will be the annual Cohan show for the Tremont Theatre, Boston.

P. M. A. COMMITTEE MEETS

The special committee in charge of the National Theatre movement for the Producing Managers' Association, held a special closed meeting on Monday afternoon at which Augustus Thomas presided. The committee discussed the casting of "As You Like It" which will be the first production of the National Theatre, with Marjorie Rambeau playing the role of "Rosalind" upon the recommendation of Thomas. After the meeting the members of the committee refused to discuss what they had accomplished.

BEBE DANIELS IN HOSPITAL

Bebe Daniels, motion picture actress, underwent an operation for appendicitis at Roosevelt Hospital this week.

Arrangements for accommodation at the hospital were made a week ago by Dr. John F. Erdmann.

COSTUMES

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MIDDLE WEST THEATRE BUSINESS SHOWS GREAT IMPROVEMENT

Both Musical and Dramatic Shows Doing Excellent Business—General Conditions Excellent and Theatres that for Years Did Little Are Now Prospering

Business for attractions playing the one night and week stands throughout the country, and especially through the central and middle western states, is flourishing this season. Conditions in the "Corn Belt" territory have been more than flourishing during the past few months. Attractions, both of the dramatic and musical types, have been playing in this section and there was not a single exception among these shows but which played to big profits. Two weeks ago Fred Stone, on his first western trip, played Kansas City with "Tip Top" and grossed well over \$30,000. Other musical shows which have played this city have been doing immense business, with many of them grossing over \$20,000 on the week. Dramatic shows here have also found the going very profitable.

Ever since October, when the Fall crop was gotten rid of by the farmers throughout the central and western states, the theatres in the cities throughout that part of the country began to feel the fact that prosperity was on and that good times were current. The theatres throughout that section which had been playing but few attractions weekly and monthly, began getting busy and arranged for increased bookings.

Jules Murry, of the Shubert booking office, which supplies this section of the country with attractions, declared this week that the central west will prove one of the best "spots" in the United States for touring attractions due to the prosperity of the inhabitants, and that the demand for good class attractions from managers of theatres in that territory has been heavy.

"Not alone in the larger cities which play attractions for three days or a week," says Murry, "but in the smaller towns as well, which play attractions only one night, the demand for large and recognized attractions exists. Producers in the last few years have shied from this territory with the better class attractions and allowed the turkey outfits to gather what cash was possible there. But this season, with indications showing business on the boom, the big producers have taken cognizance of the fact and are routing their better

class attractions over this territory and extending the tours of their companies to the Pacific Coast as well."

Charles Maynard, at the Klaw & Erlanger Booking Exchange, which books over this same territory in conjunction with the Shubert Exchange, verifies the statement of Murry, and declared that the one-night and week-stand theatres are in a more healthy financial condition at present than at any time since the beginning of the war.

Business through Ohio, Indiana and Michigan is reported as being very good, also. The one-night-stand towns in this state are said to be playing two and three attractions a week at present, where late last season and early this season they were only playing one.

The booking offices in arranging attractions for the central west and eastern territory have determined to eliminate the booking of turkey shows as much as possible. When new attractions apply for a route under the present scheme or arrangements, a route covering a period of ten days is given them, with word being sent to the managers of the theatres they play that the attraction is new and the booking office wants a report.

The manager makes a detailed report on the merits of the attraction, and if the majority of the reports from the one-night-stand managers are favorable, a further route is given the attraction, and if it does not measure up, the attraction ceases to function after ten days. In this way more than twenty "alleged" turkey shows have been forced to retire from the road.

Besides the Fred Stone show, several of the recent Broadway hits are headed through the middle west territory. Wagenhal & Kemper have one of their "The Bat" companies on tour in that section. Elsie Ferguson in "The Wheel of Life" will start her tour from Chicago on February 5; one of the "Greenwich Follies" road shows is also in the territory, as is one of Kilborn Gordon's "The Cat and Canary" companies. The Shuberts will probably send one of their "Blossom Time" companies over that territory, as well as several of their other attractions.

"SUN SHOWERS" FOR ASTOR

Lew Cantor and Harry Delf will present a new musical comedy "Sun Showers" by Delf at the Astor Theatre next Monday night, when the policy of the house again switches from film to the legitimate. Delf will be the featured player of the company with Allyn King, a former Follies girl as his principal support.

The show is to guarantee the theatre \$5,000 a week for its share, is to get 50 per cent of the first \$5,000 intake and 60 per cent of all amounts over that sum. It will also share with the house on the cost of the illumination of the electric signs in front of the theatre and the salaries of the heads of the carpenter, property and electrical departments.

Prior to opening in the Astor, "Sun Showers" will play a three day engagement this week, beginning Thursday night at the Weiting Opera House, Syracuse.

DANCER'S SUIT SETTLED

Lew Fields, producer of the Shubert Vaudeville Unit "The Ritz Girl," settled out of court, the suit started against him by Dolly Clark for \$93.71, due her for dancing in the show.

Miss Clark closed in the Unit a short time ago while in Chicago and through general counsel for the Actor's Equity Association started the suit for her balance of salary due her. Fields announced his intentions of settling the action as soon as he was served with the summons.

BUZZELL TO STAR IN NEW SHOW

Eddie Buzzell, whose contract with "The Gingham Girl" expires on May 30, of this year, is to be starred in a musical version of "Keep Her Smiling" the Richard Walton Tully farce that served as the last stage vehicle of Mr. and Mrs. Sidney Drew before Mr. Drew's death. The book of the play is being adopted for musical comedy purposes and a score and lyrics are being written. The production will be made early in the summer and will then come into New York, after an out-of-town showing at the beginning of the fall season.

Following "Keep Her Smiling" Buzzell will be starred in a musical version of "Back Home and Broke" the screen triumph, for which George Ade is writing a musical comedy book. The date of this production is dependent upon the success of the first Buzzell starring vehicle.

FLORENCE REED SHOW FOR BIJOU

Jos. F. Shea, who is presenting Florence Reed in "Hail and Farewell" a new play by George Hurlburt, after a short road tour will bring the play to the Bijou Theatre, Feb. 26.

"MERRY WIDOW" BUSINESS BIG

SAN FRANCISCO, Jan. 29.—"The Merry Widow" has had two particularly prosperous weeks at the Columbia Theatre here. The first week's gross was \$15,895 while the second increased to \$19,000.

SUES FOR LIGHTING EFFECTS

Louis Mann and Julian Goldman are made defendants in a suit filed in the Municipal Court by the Display Stage Lighting Co., Inc., which seeks to recover the sum of \$909.04 as the balance alleged to be due for various stage effects, leased to the defendants under a special agreement.

In the complaint filed through its attorney A. Lincoln Lavine, of 32 Broadway, the Display Stage Lighting Company, Inc., sets forth that Mann and Goldman were co-partners in the production of a play ("Nature's Nobleman"), and that on the 19th of August, 1921, an agreement was made between them and the producers whereby certain effects and fixtures, were to be leased or sold on a part payment plan with the understanding that the goods could be bought outright for a certain sum at the expiration of five weeks. The total amount of the merchandise involved was about \$5,000. A small quantity was purchased by the defendants for cash, and some payments were made on the rental basis.

When the show produced by Mann and Goldman closed the money sued for is alleged to have been due the plaintiffs.

BET ANDERSON PUTS ON "FOLLIES"

Despite the fact that John Murray Anderson's contract with Bohemians, Inc., producers of "Greenwich Village Follies," terminated with the current edition of the girl and music extravaganza at the Shubert, Broadway wiseacres were willing to lay odds that Anderson will stage the next edition of the "Village Follies." Anderson has entered the producing field on his own and is readying a new musical play by the late Fred Isham and Agustus Barratt for early production as his initial production. Inasmuch as the "Follies" brings Anderson an income for three seasons, on a percentage arrangement, it seems incredible that he pass up an arrangement of this kind.

Nevertheless the Bohemians are going to continue the "Follies" series annually as per schedule and are already signing people for next Summers' edition.

SHUBERT MANAGER RESIGNS

Ralph Long who has been general manager of the Shubert productions offices since the resignation of Charles C. Bird, six years ago, has tendered his resignation to become effective February 1. Long recently recovered from a serious illness and returned to his duty only two weeks ago. It is understood that he will be shortly appointed to a position in the State administration by Gov. A. E. Smith.



BETTY GULICK

The picture shows Joe Halbert, assistant manager of B. F. Keith's Prospect Theatre, Brooklyn, and Joe Maglin, stage manager, inviting Betty Gulick, author of "My Mother's Lullaby" to be their guest during a matinee and hear Florence Merritt sing "My Mother's Lullaby," accompanied on the xylophone by Jess Libonati, the world's greatest xylophonist.

CHICAGO HAS BIG WEEK

CHICAGO, Jan. 27.—With the Auto show opening today this city is filled with visitors and the theatres have a tremendous advance sale covering all of next week—it's going to be a big week in the show business for any kind of entertainment.

Two new plays featuring two big stars are the promised offerings for the coming week. Both have their openings on Monday night.

Grace George in "To Love" comes into the Playhouse following the long and successful run of Richard Bennett in "He Who Gets Slapped" and Mrs. Eiske will occupy the Cort in a new play "The Dice of the Gods."

There are fourteen attractions that will hold over. The theatres this past week have done good business, except in spots. "Sally" is still the outstanding bill and Eddie Cantor at the Apollo is doing big business at \$2.50 top on regular week nights.

Bernard and Carr in "Partners Again" is a sell out at the Selwyn and next door at the Harris Wallace Eddinger and Mary Nash are doing well in "Captain Applejack." However, they are due to leave here February 24. Frank Keenan in "Peter Weston" is due at this house the following night.

"Zeno" at the Great Northern is drawing big audiences which is surprising for this out-of-the-way theatre. The play has all the thrills necessary for a mystery drama and the cast is an excellent one.

The "Cat and the Canary" at the Princess is still doing well. William Hodge in "For All of Us" is pleasing patrons at the Studebaker but "The First Year" with Frank Craven is not doing the business it warrants at the Woods.

Elsie Ferguson has many admirers here but her play at the Blackstone, "The Wheel of Life" is not drawing as it should. This will be her fourth and last week. That refreshing comedy "So this is London" is doing nicely at Cohan's Grand.

"The Twist" another mystery play had its first showing this week and seems to be holding its own at the LaSalle.

"The Torch Bearers" at the Powers is another comedy which is holding the boards here. This play has an excellent cast but it remains to be seen just how it will draw during its short engagement. The surprise of the week is a pretty little musical comedy called "Elsie" which slipped into Chicago and opened at the Illinois last Sunday night and captured the city. This musical offering has no big names at the head of the cast, but it has a splendid cast nevertheless, a good story, pretty tunes and everything necessary to warrant a long run and "Shuffle Along" still races along at the Olympic" after extending its engagement twice.

NEGRO CAST FOR "SALOME"

CHICAGO, Jan. 27.—There will be a double bill at the opening of the Negro Folk Theatre at the Avenue Theatre corner Indiana and Thirty-first street on Monday night. Oscar Wilde's "Salome" and a comedy of negro life will be the offerings. On the opening night an orchestra will play between acts but after that a quartet will sing spiritual and folksongs. Heading the cast of "Salome" is Raymond O'Neil, who is the director, with Evelyn Preer, a colored professional actress. In the cast there will be two actors who are seven feet tall. The following names are included in the company: Laura Bowman, Sidney Kirkpatrick, Leon Rooks, Lionel Monages, Bertha Lewis, Walter White, Arthur Ray, Monte Hawley, Solomon Bruce, Marion Harrison and Frank Jackson. "A Comedy of Errors" and "Everyman" will be staged later in the season.

EASTERN SHOWS FOR THE COAST

SAN FRANCISCO, Jan. 29.—Business in the theatres has been so good here for the past month or two that a large number of eastern shows are headed this way and will be seen here before the end of the season. The Shubert-Curran Theatre has booked "The Hindu," the Walker Whiteside show, McIntyre & Heath in "Red Pepper," "Partners Again" for two weeks to be followed by Al Jolson in "Bombo."

January 31, 1923

THE NEW YORK CLIPPER

5

SHUBERT ROAD SHOWS AT "POP" PRICES REPLACING THE UNITS

Musical Comedies of Yesteryear Being Lined Up to Play Over the Circuit at \$1 Top—Collapse of Booking Corporation Predicted—Only Three Shows Paying the \$50 Booking Fee

The "swan song" has played for the Affiliated Circuit, the booking corporation that had been routing the Shubert unit shows. The Affiliated continues to retain their sumptuous offices, taking in the entire fourth floor of the Robertson-Cole Building, Forty-eighth street and Seventh avenue, but seem to be functioning in name only. Out of ten shows now operating, but three are paying the \$50 weekly booking fee into the Affiliated office. This revenue is hardly sufficient to carry the large rental overhead, to say nothing of meeting the weekly payroll. Until this week there had been five shows paying the fee, but with the closing of Dixon's "Midnite Revels" and the Herk-Beatty Unit, "Say It With Laughs" on last Saturday night, the income of the office was reduced by \$100.

The Shuberts, who are operating four units and three straight vaudeville bills are not paying the \$50 booking fee inasmuch as their vaudeville shows and units are being routed by Arthur Klein, head of their vaudeville exchange. Within two weeks, the Jones-Green unit, "The Spice of Life" will close in Chicago and thus make another cut in the margin of revenue of the Affiliated. "The Spice of Life" has played all the Affiliated time and cannot be offered sufficient inducement to repeat.

With this condition of the Affiliated Circuit comes the report that the Shuberts will utilize this chain of theatres, which at present number twelve houses, for a popular price circuit over which they will route revivals of past years' successes. They are already experimenting with the 1921 edition of the Winter Garden "Passing Show," which has been retitled "Gaieties of 1923" and which has been attracting better business than any of the unit shows. Prompted by the success of this venture, they have already placed in rehearsal a revamped edition of "Spice of 1922" and will follow up with some of their other musical comedies, the scenic equipments and costumes of which will be resurrected from the storehouse where they have been resting for years.

This new idea seems a logical solution

to the problems of the unit circuit. The shows will provide an excellent flash and although interpreted by an inexpensive company ought to interest show shoppers at a popular priced scale. If the venture meets with success, it is said that the Shuberts will launch a popular priced circuit that will expand to every principal city throughout the United States, where many of their revivals of successes will be played at a \$1 top. This circuit will operate under a policy similar to that of the Stair and Havlin organization, which practically controlled the popular price theatres prior to the influx of motion pictures.

Authorities on things theatrical agree that there is a market for this type of show and the announced scale. The only snag is that unless the jumps can be shortened transportation would be a heavy cut into operating expenses.

At any rate it is certain that the Shuberts have abandoned the idea of opposition vaudeville. The three straight vaudeville bills that are now being routed through their vaudeville exchange comprise variety entertainers that have long been associated with Shuberts' musical productions and are being held as "pinch hitters" for several new musical plays they have under consideration.

With the "flop" of the Affiliated the future of I. H. Herk in the theatrical field is indeed uncertain. Herk had been an insurgent from the burlesque field. At one time he was producing for the Columbia, but withdrew to found the opposition American Circuit. When the latter collapsed he sold the unit show idea to the Shuberts. It is understood that neither of the two operating burlesque wheels, the Columbia or the Mutual, would issue him a franchise if he were to return to his sphere of burlesque producer. Late in the week there was a report afloat that he and Beatty, who has been associated with him in the production of several unit shows, were negotiating with the Pantages Circuit to place some of their now defunct attractions over that route. Weber and Friedlander and several other producers of unit shows have routed their shows with Pantages.

"HITCHY-KOO" OPENS ON FEB. 12

Raymond Hitchcock will make his bow under the managerial wing of Al Jones and Morris Green in Kalamazoo, Michigan, Monday evening, February 12, in a brand new musical revue, "Hitchy-Koo." Contrary to reports the Hitchcock piece is not a revamped edition of the Jones-Green unit, "The Spice of Life," but is an entirely new production. The revue will play short stands until May, when it will come into Chicago for a summer run.

Hitchcock's supporting company will include the Hickey Brothers, Irene Delroy, Lee Morse, Joe Rolley, Maurice Black, Dolores Farris, Busby Berkley, Ruth Urban, the Three Wainwrights and twelve London Tivoli girls.

"WHERE SUBWAY ENDS" OPENS

"Where the Subway Ends" a new play by James V. Audire, a millionaire contractor, and Joseph Noel, presented by the Eureka producing company had its premiere performance at the Stamford Theatre, Stamford, Conn., on Monday night. The last half of this week it will be at the Playhouse, Wilmington.

NEW SHOWS IN CUT RATES

"Extra" at the Longacre; Bertha Kalish in "Jitta's Atonement" at the Comedy Theatre, and Maud Fulton in "The Humming Bird" had their seats added to the long list of attractions whose tickets are on sale at the Le Blang cut-rate ticket Emporium, last week.

24 SUITS AGAINST WAYBURN

Ned Wayburn, is made defendant in twenty-four separate suits, for a total \$11,026.05, filed against him last week in the Third District Municipal Court by members of the cast of "Town Gossip," the Wayburn show which closed in Boston on September 29, 1921, after being out for three and a half weeks. The suits, instituted through Paul Turner, counsel for the Actor's Equity Association, are all for money alleged to be due for three and a half weeks salary less some advances, railroad fare from Boston to New York, and one week's salary in lieu of notice.

The court action against Wayburn according to Actor's Equity Association officials comes as a result of the producer failing to make the payments that would eventually make it possible for the cast of "Town Gossip" to receive some of the salary due them. Such easy arrangements were made between Wayburn and Equity at the time the show closed and the cast left stranded in Boston. Wayburn at that time requested Equity to care for the cast and gave notes amounting to about \$11,000 to the A. E. A. and was to pay it in installments. Up to the time of the suits being filed \$425 was paid to Equity by Wayburn covering a period of over a year, according to Paul Dulzell, assistant executive secretary of the A. E. A. The suits in question, were ready to be filed against Wayburn last June by the Equity legal department, but the producers request for more time, and the lenient policy of the association put it off until last week. Whatever money is recovered through the present suits will be credited on the Wayburn note.

"Town Gossip," a musical play opened in Baltimore on September 5, 1921, and closed in Boston on the 29, of the same month. The principal difficulty was that the cast was not being paid its salary. When the show closed most of the cast owed their hotel bill which they were unable to pay much less their fare back to New York. Paul Dulzell, of the A. E. A. personally made the trip to Boston and expended about \$3,000 in paying bills, incurred by the cast and brought them back to New York.

Members of the "Town Gossip" company who are suing Wayburn and the respective amounts follow: Malcolm G. Hicks, \$169.82; Florence Earle, \$527.81; Madeline Pape, \$657.85; Rita Owen, \$761.35; Horace Lee Davis, \$421.42; Vinton Freedley, \$500; Stanley H. Forde, \$1,000; Helen MacDonald, \$138.92; Muriel Stryker, \$692.82; Carlos Peterson, \$987.14; Peggy Dolan, \$161.65; Esther Chigbain, \$188.92; Ivan Arubuckle, \$255.65; Beryl Holley, \$148.92; Howard Reining, \$257.24; Byrd Byron, \$226.79; Beulah McFarland, \$296.92; Eve Hackett, \$398.51; Jeanne Shirley, \$355.17; June Roberts, \$431.22; Eleanor Griffiths, \$300; Grace Brewer, \$900; Grace Brewer (orchestra) \$949, and Inez Hall, \$498.92.

A. E. A. REPEATS 8 SHOW RULING

Verbal agreements between players and managers as to compensation for extra performances has reached such a stage of prevalence that the Equity Council has found it necessary to broadcast an admonition against this practise. Players have been reminded that Equity was founded on an eight performance week platform and that is the ruling regardless of where the attraction is playing. It seems that several controversies have emanated from Chicago and other points where performances are given on Sundays, thus making it a nine performance week. In these cities the actor is entitled to an extra day's pay in proportion to his earnings. Players are further requested to refer all extra performance matters to their Association for adjustment and avoid unnecessary embarrassment.

NEW MOVIE HOUSE FOR CHICAGO

CHICAGO, Jan. 27.—Chicago's North side is to have a new movie house now that ground has been broken at Belmont and Lincoln streets. The new theatre will cost approximately \$2,000,000 and it is said, will surpass in beauty of architecture and furnishings all present day playhouses. Lubliner and Trinz, who now have seventeen theatres will own the new house. The seating capacity will be a little over 4,000.

CURTIS PAYS SHARE OF DEBT

Members of the cast of "Genevieve," the musical play put into rehearsal by the Virginia Production Co., Inc., and which was abandoned without an opening, will be paid one week's salary by the Actor's Equity Association as a result of Jack Curtis, one of the shareholders in the show paying to the A. E. A. the sum of \$1,435, which is one-half of the show's indebtedness to the cast for two week's pay. Curtis made the payment voluntarily through his attorneys, Kendler & Goldstein, and the action is independent of anything that the rest of the stockholders might do.

The play went into rehearsal originally about November 27, 1922, and concluded preparations about January 3rd, last.

The book was by Jack Lait and the title was later changed to "Kiss Me." Various difficulties were encountered in putting the show out and several changes in cast were made. When the show blew up, according to the information held by the Actors' Equity Association, the stockholders were Jack Curtis, of the vaudeville agency of Rose and Curtis, who is said to have owned about 60 per cent of the stock; George Whiting, of the vaudeville team of Whiting and Burt, 20 per cent of the stock and 10 per cent each by Jack Lait and his representative, Nat Philips.

A conference was held after the rehearsals stopped, at the A. E. A. offices, attended by the stockholders. Curtis voluntarily agreed to make good one-half of the total of the show's indebtedness and did so a few days later through his attorneys. George Whiting at present is playing in vaudeville over a southern circuit, and has informed Equity of his intention to pay part of the show's indebtedness as soon as he is financially able.

At the Equity's legal department it was intimated that appropriate legal action would be taken to make the stockholders other than Curtis, pay the remaining week's salary to the cast of six principals and chorus of 15, of "Genevieve" or "Kiss Me" as it was later called. Approximately \$5,000 is said to have been sunk in the show by Curtis and Whiting.

CHORUS GIRLS SUE MORTON

Counsel for the Chorus Equity Association, has instituted 19 suits amounting to approximately \$200, against Louis J. Morton, on behalf of the members of the cast of a musical stock company operated by him in Allentown, Pa., in June and July of last year. The money sued for is alleged to be salary due the cast for which the various members hold notes against Morton.

The company was known as the Morton Opera Company and opened at the Central Park Theatre, Allentown in June, 1922, and closed on July 16 last, with salary alleged to be due the cast for at least one extra performance and other incidentals. The action taken by the chorus of the opera company is independent of that taken by the principals.

Morton operates a dancing school in Brooklyn and is an old time showman. The amounts sued for vary from \$5.13 to \$19.13.

WOODS WINS INJUNCTION CASE

An application for an injunction made by Nathan L. Amster to restrain A. H. Woods from using the title, "The Masked Woman," was denied by Supreme Court Justice L. A. Giegerich. Amster claimed that the play now running at the Eltinge Theatre has a similar title to that of a novel by that name to which he purchased the dramatic rights in 1920.

NEW SHOW FOR MITZI

The Henry W. Savage office began selecting choristers last week to appear in the new Zelda Sears-Harold Levy musical comedy in which Mitzi will be the star. Mitzi has extended her run in "Lady Billy" for two more weeks. The chorus will be selected and placed in rehearsal for a week prior to her return here. The play, which has a tomboy girl for its central character, is without title as yet.

NEW COMPANY WILL DO TWO

The Beaux Arts Productions, a new producing firm, will shortly enter the field with a new musical production and a drama. The musical piece is called "Broadway Butterflies," and is the joint effort of William Craig and Harry Newman, while the drama is "Parasites," by Arthur Knowles.

The musical production will be placed in rehearsal within two weeks and will feature a prominent motion picture actress in the leading role. After the musical show has been properly launched the new firm will place the dramatic offering in rehearsal. Both are destined to reach Broadway in the early spring.

"THUMBS DOWN" A THRILLER

WILMINGTON, Del., Jan. 29.—"Thumbs Down," a new mystery melodrama presented by Charles Wanamaker opened on Monday night here. Myron C. Fagan wrote the play which is a thriller. In the cast are Sue MacManamy, Frederick Tilden, Edwin Mordant, D. Dudley Hawley, Frank Sheridan, Marion Barney, and John W. Bennett.

SPIEGEL CASE ADJOURNED

The hearing in the Max Spiegel bankruptcy proceedings has at the request of counsel been adjourned again.

The matter is now scheduled to come up before Referee Harold P. Coffin at No. 217 Broadway on February 16.

Spiegel is still confined to the sanitarium in Stamford.

BIGGEST RECEIPTS IN YEARS FOR BROADWAY SHOW HITS

Leaders in Dramatic and Musical Production Line Sold Out for Weeks—New Shows Score and Season Is Now At Its Height

Broadway theatres continued last week to reap their pre-Lenten harvest. Despite the fact that they encountered inclement weather last Wednesday, the majority of the attractions held up and in many instances exceeded their business of the previous week. The hit attractions as in previous weeks maintained the same gait they had been going along at, and with the exception of "R. U. R." most of them sold out at all performances. "R. U. R." which is at the Frazee, seemed to skid all of a sudden with the result that seats for the attraction found their way into the Le Blang "cut-rate" agency.

Of the new shows which opened, "Lady Butterfly," which started off on Monday night for a six-week stay at the Globe, got a good start by selling out for the opening and maintained a good gait through the week.

Mme. Nazimova in "Dagmar," her new starring vehicle at the Selwyn, did not fare so well. The show opened to capacity, but the reviewers in the dailies did not take so kindly to the play with the result that the public assumed the same attitude and seats for the show were shunted into the cut-rate office.

The Moscow Art Players, who got off to the third week of their stay at the Jolson, managed to hold the interest of the theatregoers with the result that the receipts equaled those of the preceding week.

On Tuesday night there was one opening, "Extra," a comedy based on newspaper life by Jack Alicote and presented by him and Buster Collier, came to the Longacre for a three-week stay. "Extra" developed into an extra attraction, serving as a filler in the house until the return of Ethel Barrymore in "The Laughing Lady" on February 12. Advance exploitation did not seem to strike the right sources with the result that the show got off to a rather bad start and with the subsequent newspaper comment, which was not favorable, it did not muster up strength from the box-office angle and seats were quickly placed in the Le Blang emporium for distribution.

"The Dancing Girl" at the Winter Garden got off to a good start in the reconstructed house and with a \$5.50 top sold out on the opening night and did a big business for the rest of the week, breaking the house record of receipts for the Saturday matinee. Jane Cowl, who opened that evening at the Henry Miller Theatre for a four-week stay in "Romeo and Juliet," fared far better at the hands of the critics than did Ethel Barrymore with the result that the attraction has caught on and it looks as though business will hold up good during her entire engagement.

"So This Is London," at the Hudson; "Rain," at the Maxine Elliott; "Secrets," at the Fulton; "The Fool," at the Times Square, and "Merton of the Movies," at the Cort, were the leaders of the dramatic attractions during the week, with all of them cleaning their racks at every performance. "Loyalties" at the Gaiety and "The Last Warning" at the Klaw, though

EVELYN CUNNINGHAM

Whose photo appears on the cover of this week's issue, is appearing on the Loew Circuit around New York in a new "single" which was written for her by Billy Tracey. Miss Cunningham is one of the best known "single" acts in vaudeville and has not alone appeared on most of the larger vaudeville circuits in the United States, but has also toured Australia. She was for several years a featured leading woman in burlesque where she won considerable success. Miss Cunningham is at the American Theatre, New York, the first half of this week and the Fulton Theatre, Brooklyn, the last half. She is booked by Fitzpatrick and O'Donnell.

SHOWS PROSPER IN PHILADELPHIA

PHILADELPHIA, Jan. 29.—The business boom continues here, with all seven shows carded getting a fair break of the patronage. Two new shows and five hold-overs comprise the list for the current week.

"Kempy," one of the newcomers, settled down at the Walnut tonight and from all indications scored with the premiere audience. This is the play by the Nugents, which had had extended runs in New York and elsewhere, and bids fair to become a popular favorite here.

The other premiere of the evening was that of "The Cat and The Canary," at the Adelphi. This is a clever mystery play that combines comedy with thrills and sustains the mystery idea throughout.

Several of the holdovers are planning to make a getaway at the end of the week, to be replaced by new productions. Irene Bordoni in "The French Doll" will vacate the Broad to permit Laurette Taylor to reveal her new starring vehicle, "Humoresque," while "In Springtime of Youth" will be succeeded at the Shubert with a revival of "Maytime." Ed Wynn and "The Perfect Fool" will also pull stakes at the Forrest, to permit a repeat engagement of another musical piece, "Molly Darling," which played here several weeks ago prior to going to New York and was sufficiently encouraged by the Quaker City playgoers to warrant a return.

George W. Lederer's musical piece, "Peaches," looks like a winner and will remain at the Garrick for two more weeks.

"Blossom Time," now in its fifteenth week at the Lyric, has established a new run record for that house. The record was previously held by "Very Good, Eddie," which played an eleven weeks run at this theatre several seasons ago.

The Mae Desmond Players, at the Desmond Theatre, are offering a stock presentation of "Up In Mabel's Room."

ENGLISH STAR IS RECEIVED

Gladys Cooper, the English stage star and beauty, is very much peev'd at Channing Pollock, author of "The Fool." Pollock had invited the English actress to be his guest at a performance of "The Fool" at the Times Square Theatre last Saturday afternoon and informed her that he had placed a box at her disposal. Miss Cooper did not arrive at the theatre at curtain time and as the house was selling out Pollock instructed the treasurer to sell the box. Fifteen minutes later Miss Cooper arrived with a party of friends and was met by Pollock, who informed her that he was sorry, but that he expected his guests to be punctual and as she was late he had disposed of the seats.

Miss Cooper left the theatre and took her friends with her to tea at the Ritz Carlton Hotel and announced that under no circumstances would she play the leading role in the London company of "The Fool."

CHANGE IN "LAST WARNING" CAST

Ann Winslow was withdrawn from the cast of "The Last Warning" at the Klaw Theatre on Monday night by Mindlin and Goldreyer and transferred to the Chicago company which opened in the Lyceum Theatre, Rochester, that evening. Dorothy Manner, who was to have played the "Barbara Morgan" role in the Chicago company took Miss Winslow's place in the New York company. Miss Winslow is the only member of the New York company to go with the Western company.

"MARY THE 3RD" COMING IN

"Mary the 3rd," the new Rachael Crowthers play which opened in Stamford last week is coming into New York and will be seen at the 39th Street Theatre on Monday night, February 5. In the cast are Louise Huff, Beatrice Terry, Morgan Farley, George Howard, Ben Lyon and May Halyer.



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THE NEW YORK CLIPPER

7

AUTHOR'S EXERCISE OF CONTRACT RIGHTS HANDICAPS PRODUCTION

Thompson Buchanan, Writer of "The Sporting Thing To Do," Prevents New York Opening—Other Authors Have Kept Plays Away from Broadway

A clause in an author's contract with the producer which gives the playwright the right to be present and approve the casting of characters for his play and the right to be present at rehearsals and gives him arbitrary power to pass on changes of script has been most costly to producers of both dramatic and musical productions this season.

Taking advantage of the clause which gives the author the privilege to withdraw a play, if matters are not satisfactory to him, Thompson Buchanan, author of "The Sporting Thing To Do," which the Morosco Holding Company had advertised to succeed Leo Carrillo in "Mike Angelo" at the Morosco Theatre next Monday evening, served notice on Oliver Morosco that he would not permit the play to go on with its present cast and requested Morosco to return the script of the play to him, as he had another producer who would give the play the proper production and cast which he desired.

In requesting the return of the script from Morosco, Buchanan stated that one of the actors in the play which had a preliminary road tour, did not seem to give the role invested in him the proper interpretation and characterization, as he had written and characterized it, therefore, as Mr. Morosco did not want to make any change, he did not want the play to come into New York with the man in the cast.

Buchanan states that the eye is the first thing that a character must appeal to, to make a play a success. "The Sporting Thing To Do," being a type play, and no matter how good a person might read lines, if the character did not appeal to the eyes, it would make the character seem incongruous and would kill the opportunity of getting the result desired if it were not done by the proper type. Mr. Buchanan stated that when the cast was first engaged he objected to this particular man being engaged, as he was not the "type" and that Oliver Morosco agreed with him but that both were overruled by other officials of the Morosco Holding Company and the man was ordered kept. Buchanan and Morosco, according to the former, are the best of friends and in April will produce at Morosco's Theatre in Los Angeles a character comedy written by Buchanan, entitled "Mon Pappa."

Mr. Buchanan stated that both Emily Stevens and H. Reeves Smith, who have leading parts in the play agreed with his contention that the man was unsuitable and that the play would not pass muster in New York with the man in the role. He declared that two other New York managers are willing to produce the play as he desires it done and that he will shortly turn it over to one of them.

This past season has been a "bugaboo" to producers as far as authors were concerned. More than a dozen plays have been discarded by producers on account of the authors objecting to certain details, characterizations and changes in script. Plays have gone on road tours with the intention of the producer bringing them to New York with the author travelling with them. When the play opened and defects were discernible the producer would suggest fixing it up in a certain way, or have a character altered or interpreted in a different manner than the author conveyed it through his manuscript. The authors at once stood on their contract rights, forbid the changes and alteration with the result that the play was relegated to the store house. Only in one case this season has the stand of the author been taken cognizance of and the play proven a success. When "Rain" opened in Philadelphia early this season Sam H. Harris, its producer, after seeing the play suggested certain changes and calling Eugene Walters in to doctor up the script and alter certain scenes. The two authors of the play ob-

jected and Harris allowed it to come into New York in conformity with the views of the author, with the result that it became one of the biggest dramatic hits of the season and gives promise of running for at least a year at the Maxine Elliott Theatre.

On the other hand Harris is having difficulty with another play "The Nervous Wreck," which was written by Owen Davis. Harris is confident that the play produced as he wants it will be a success, while on the other hand Davis will not consent to the changes being made and the play is being kept from rehearsal as a result.

George C. Tyler has had his hands full for the past few months as the result of differences that are said to have arisen between Fanny Hurst, author of "Humoresque" and Laurette Taylor, star of the play. Miss Hurst objected when the show played Cleveland several weeks ago as to the manner in which a role was played. She also is reported to have objected to the character of the "father" which was interpreted by Dorie Davidson, who assumed the role in the picture version of the play. The show was closed after the Cleveland engagement. Sam Sidman was cast to replace Davidson and other changes were made in accord with Miss Hurst's wishes. The play was then brought to the Montauk Theatre, Brooklyn, this week and if it shapes up properly will be taken to the Broad Street Theatre, Philadelphia, for two weeks beginning next Monday and then will be brought into New York.

Another play which did not fare so well was "The Tiger Lily" by Fred De Gressec in which Sanger and Jordan were starring Sessue Hayakawa, the Japanese film star. The author and star had numerous wrangles over the way he wanted to portray his role with the result that the play was closed two weeks ago without getting a New York showing.

Mindlin and Goldreyer had their hands full in the production of "The Last Warning." Thomas Fallon and Henry Leon Wilson, the former who made the stage adaptation and the latter who wrote the novel, on which the play was based, both had ideas which they wanted in the play. The producers tried them out, the play was closed and recast and finally presented in a modified form which did not coincide with the author's view, but proved a hit. George M. Gats had the same trouble with Emma Dunn's play "Her Happiness," which went on tour early this season, but due to a weak second act, and the author's objection to its being fixed up the play never reached New York.

The same condition has existed in the musical comedy field. There have been half a dozen shows this season where authors wanted parts played in certain manners and objected to certain dialogue being eliminated with the result that the shows have proven costly to the producers and the shows have not been successful from a box-office standpoint. The producers say that had the authors given them leeway the chances of the plays succeeding would be much better than they were when the play was presented in its original form as demanded by the author.

GUARANTEES THE SHOW

MONTREAL, Jan. 29.—"The Cat and the Canary," is this week playing at the Princess Theatre here and in connection with it. Manager Frank Priestland published the following advertisement: "When the second act ends we will cheerfully refund the money to any patron who desires to leave the theatre. There are no exceptions or reservations to this order."

No one asked for a refund at the opening night's performance.

NEW BELASCO PLAY A HIT

WILMINGTON, Jan. 29.—"The Comedian," an adaptation of the French play by Sacha Guitry, was given its America premiere at The Playhouse last Friday night, with Lionell Atwill in the stellar role and under the managerial auspices of David Belasco. The event attracted a large and enthusiastic audience and if the first night reception is any criterion the play easily achieved the hit class.

The story deals with the life of an actor from his professional side. Its brilliant comedy, however, develops into a tragedy as the play unfolds, and leaves the actor to choose between his love for a girl, young enough to be his daughter, and his profession.

Mr. Atwill, as "The Comedian," gives a most brilliant performance. His part is long and varied. It is exacting to the last degree and he gave his audience just what the lines demanded, his best. The self-centered, conceited man in the first act gives place, in the second, to the lover-husband-director. Even that very trying business, so hated by an actor, of playing part of a scene in the house proper, was done with ease and no outward acknowledgement of the audience so close around him.

Mr. Belasco has surrounded his star with an especially capable supporting company. Elsie Mackay has been entrusted with the leading feminine role, that of the girl who falls in love with The Comedian, elopes with him, tries to play in one of his plays and fails, bringing about the climax—the comedian's decision to sacrifice love for his art. Others who did equally well were A. P. Kaye, H. Paul Doucet and Will Hinsden.

"The Comedian" will remain on tour until the latter part of February, when it is destined to follow David Warfield in "The Merchant of Venice," at the Lyceum Theatre. Atwill has this season been appearing in vaudeville.

EQUITY PRAISES ACTOR BILL

The Equity Council have forwarded a letter of laudation to Assemblyman Joseph Steinberg, who has introduced a bill making it a misdemeanor for malefactors to classify themselves as actors and actresses when caught in the meshes of the law. The letter follows:

"The Actors' Equity Association, as its names implies, represents the Actors of America, and its council has instructed me to write and thank you for the bill you have prepared for the legislature to prevent alleged crooks and persons arrested for misdemeanors from wrongfully claiming to be members of the theatrical profession. This practise which you so generously desire to check has caused real humiliation to many earnest artists. We ourselves had given much attention to the matter but had thought of no remedy, when to our surprise and delight we learned of your bill which apparently meets with all the needs of the situation. We shall, of course, ask the legislative committee of the American Federation of Labor in Albany to give your bill its unqualified support."

T. P. A. TO VERIFY COPY

So that credence can be placed in copy sent by press agents to the newspapers the theatrical press agents at a meeting held last week voted that all members of the organization in sending out copy to the newspapers append a sentence at the head of the sheet saying that the copy is from a "T. P. A." member. They also decided that the members hang in their offices a sign stating they are members of the organization.

It is said that a number of personal press agents who have been sending out copy on individual members of attractions will find it difficult to get their copy over the "desks" unless it has the "T. P. A." mark.

"MAYTIME" FOR THE CENTURY

"Maytime," one of the most successful musical plays of the past ten years, has been revived by the Shuberts and after a preliminary tour will be brought to New York and will be seen at the Century.

The show will be seen at Stamford on Friday and Saturday of this week with Marion Green and Nancy Gibbs.

"WORLD" GOING TO STOREHOUSE

Pocketing a loss of over \$75,000, William A. Brady will send "The World We Live In," now playing at the 44th Street Theatre, to the storehouse.

The producing of the work of the Cape Brothers of Prague stood Brady around \$60,000 when it was presented at the Jolson Theatre last October. During the first two weeks it ran Brady stood a loss of \$12,000 on account of an expensive and excessive cast, which he later cut down. The play ran at the Jolson for ten weeks and after the first two weeks lost another \$3,000. It was then taken to the 44th Street Theatre where on Saturday night it will complete a four week engagement. During the time it has been at that house it has been about breaking even.

When Mr. Brady first decided to conclude the New York engagement of the play he was to have taken it to Boston. However, the Shuberts would only give him ten days to do advance work and he said that was not sufficient for him as he desired to go ahead with an agent and while the latter was attending to the press duties, Brady was to address organizations, colleges and schools to stimulate interest in the play. Then last week Mr. Brady decided that he wanted to take the play to Chicago and place it in the Auditorium. This desire was quickly dispelled when Brady was informed that the Auditorium would not be available until March as the Chicago Opera Company would not end their season there until that time.

UNIT PRODUCING CO. BANKRUPT

A voluntary petition in bankruptcy was filed last Saturday by the Unit Producing Company, Inc., of No. 245 West Forty-Seventh street, listing liabilities of \$57,101 and assets of \$1,800, main item of which is outstanding accounts totalling \$1,733. The Unit Producing Company is headed by Barney Gerard and the claims involved have arisen through the failure of "Town Talk" and "Funnakers," unit shows that had operated over the Affiliated Theatres Circuit earlier in the season.

The principal creditors are performers, whose claims, for the most part, are for amounts due on unexpired contracts. A list of creditors and claims follow: James B. Carson, \$8,380; Libby and Sparrow, \$7,650; Bert Walton, \$7,578; Chester Nelson, \$4,468; Will H. Cohan, \$3,500; Mason and Keeler, \$1,050.

Among the other claimants are Gerber-Marks, 29 West Thirty-eighth street, \$2,500 for merchandise; Mrs. A. Gerber, loan of \$1,500; Apeda Studios, \$237; Affiliated Theatres Corp., \$130; Edwards and Boultton, \$600; Hugo Gerber Studios, \$1,785; I. Miller, \$480; Dewico, 42 West Forty-fourth street, \$530; J. H. Tooker, \$2,577; Shubert Advanced Vaudeville, \$759; Davidow & Le Maire, \$166 and House, Grossman and Vorhaus, \$1,565, for legal services.

The assets include a bank balance of \$66,67 and eight claims for money due the bankrupt corporation.

"TAKE A CHANCE" OPENS

WILMINGTON, Jan. 29.—"Take a Chance," a new musical comedy by H. L. Phillips and Harold Orlob, made its initial bow at The Playhouse, here, on last Wednesday evening, attracting a large and enthusiastic audience.

The slight suggestion of plot has to do with trial marriage and free love which has been spun over two acts of dialogue which is studded with an ample sprinkling of songs and dances. The central characters are a couple of youngsters, who hesitate upon entering the estate of wedlock solely because they are not sure whether or not their love is a lasting one. A trial honeymoon convinces them that matrimony is not so bad after all and they decide to take the fatal plunge.

Frances Ross did well in the principal feminine role, while Sybilla Bowhan danced her way to early favor in an equally delightful part. Others who did well in their respective roles were Charles Massinger, Joe Mack and Gus Shy.

A dance in the mountains is one of the bright spots of the second act. Some excellent toe dancing is done by the chorus in this scene. For the opening dance, the cast are dressed as toys.

VAUDEVILLE

NEW DECISION BIG BLOW TO ORCHESTRAS

PROHIBITS "FARMING OUT"

Dance orchestras appearing in vaudeville theatres will not be allowed to "farm out" to hotels or cabarets while under contract to the Keith Circuit. This decision caused considerable consternation among the orchestra folk last week. Many were at a loss to understand why it is permissible for an orchestra already booked at a metropolitan resort to double in vaudeville and yet prohibit a vice versa arrangement.

It has been an open secret for weeks that many of the orchestras have been appearing in vaudeville at a "cut" figure and were able to navigate only because of their connection with a fashionable supper club or other Broadway night place. Several who have already signed Keith contracts at "rock bottom" had hoped to recoup by additional engagements both in the metropolis and on tour.

At least two of the best known orchestra leaders have practically accepted the vaudeville dates as a prestige building stunt and have saddled themselves with heavy production expenses that would eat up any profit they might derive from the act. When apprised of the booking office's decision they were thrown into panic.

Although similar ruling has been in force regarding entertainers, the orchestra men did not figure that they would be included, inasmuch as they appear as instrumentalists on the theatre bills and as contributors of dance music in the cafes. An adherence to the enforcement of this exclusive service clause in regard to orchestras will have the effect of scaring off others into signing contracts for other than metropolitan appearances and will also discourage the tendency of an orchestra leader to burden himself with a production.

The ruling was also discussed among cabaret proprietors, the majority of whom seem to resent their being considered as opposition. The night club men, especially, could not fathom any such classification of themselves inasmuch as they don't open for business until after the theatre hour. It was hinted that the cabaret men may declare the vaudeville circuit opposition and refuse to permit their orchestras to appear on the circuit while under contract to them unless the present ruling is modified to a reciprocal agreement between the Keith people and the cabaret men.

N. V. A. COMPLAINTS

Billy Beecher has filed complaint to the effect that Dorothy Kingsley left his act without giving him the customary two weeks' notice.

Senator Murphy complains that Speaker Lewis is infringing on practically half of his act.

Bob Mills alleges that Gardener and Aubrey are infringing on the opening and closing numbers of his act.

Cedric Lindsay claims that Wilton and Ello are using his featured cigar box trick.

KEANE GETS ORPHEUM ROUTE

Richard Keane, the protean dramatic artist, has been routed over the Orpheum circuit. He will open on Feb. 18th in Winnipeg.

ELLIOTT AND GIRLS ROUTED

Johnny Elliott and Girls have been routed over the Loew Circuit. They offer a song and dance revue.

VALENTINO ASKING \$7,000

Rodolph Valentino, the motion-picture star, is asking \$7,000 a week for his salary to appear in Keith vaudeville. As yet nothing definite has been settled between the Keith office and Valentino, owing to this amount, and the office is said to be offering him a sum much under \$5,000. Valentino intends to do a dance offering with his wife, Grace Hudnut. Harry Weber is handling the negotiations.

The only one who ever received a salary of \$7,000 a week in Keith vaudeville was Sarah Bernhardt, who was brought in when business at the Palace was poor some years ago. Bernhardt insisted upon being paid her salary daily and was given \$1,000 after every night performance.

BEN WELCH COMPLAINS

Ben Welch has filed complaints with the National Vaudeville Artists, against Joseph K. Watson and Mullen and Frances, alleging that both acts are infringing on his material. The gags he claims the acts are using are "Look at my hands full of holes from the forks;" "Some one threw a lump of sugar down a fat lady's back so not to waste the sugar; I threw a cup of coffee down her back;" and the gag relative to "Two legs I have is good."

ROBERTS AND BOYNE SPLIT

Donald Roberts and Hazel Boyne have dissolved their vaudeville partnership. Roberts, who is Miss Boyne's husband in private life, has gone to Long Beach, Cal., where he and his wife have become real-estate owners, and will look after their interests there. "Sunny" Boyne is preparing a new single in which she will open shortly.

ECKL LOOKING FOR HOUSES

Joseph A. Eckl left on Monday for a trip through Northern New York and Pennsylvania for the purpose of lining up a number of vaudeville theatres which he will begin booking through the Reliance Vaudeville Agency of which he is general manager on March 1st.

MAY WEST IN NEW ACT

Joe Latora, the musical comedy actor, formerly with "Princess Pat," "Going Up," "Sweetheart Shop" and other successes is now with May West. Leo Floto is the new accompanist with the act, which is the best offering Miss West has ever appeared in.

LEWIS TAKING VACATION

Edward B. Lewis, manager of B. F. Keith's 81st Street Theatre left for the Adirondacks last Monday night where he will take a much needed rest. Sam Hilbert, assistant manager of the theatre, will be in charge until Mr. Lewis returns.

BERNICE SPEER HAS NEW ACT

Bernice Speer, last seen with Richard Keene in Keith vaudeville, is rehearsing a new act with four boys in which she will open shortly. Addison Burkhardt is staging the act which was written by Jim Hanley and M. E. Rourke.

LORAY TO PLAY NEW YORK

Loray, who offers a new angle in mind-reading acts, and her business manager, Neal B. Navarre, arrived in New York last week, after touring in the West for the past few years. They will open on the Keith Circuit shortly.

MRS. VALENTINO ILL

Mrs. Rodolph Valentino, formerly Jean Acker, dropped out of the bill at the Palace on Monday, and was too ill to play the first performance. The Mosconi family was booked in to appear in her place.

TWO MORE UNITS FOR PANTAGES

TO OPEN NEXT MONTH

Two more units will be added to the one already playing the Pantages Circuit within the next month. "Struttin' Around," William Friedlander's former Shubert vaudeville unit which opened on the Pantages Circuit several weeks ago proved to be a box office magnet and has increased the business in the theatres it has already played on the Circuit. It has a company of 32 people and runs 90 minutes. When it played its first date on the Circuit at the Chateau theatre, Chicago, for four days, after playing the preceding week in the Shubert house, the Garrick, "Struttin' Around" broke all attendance records of that theatre and the following week did likewise at the Pantages Theatre in Minneapolis.

Ed Milne, general manager in New York of the Pantages Circuit has been instructed by Alexander Pantages to arrange for two more of the former Shubert units to begin a tour of the Circuit about Feb. 18th. It is said that Henry Dixon's "Midnight Revels," which closes this week in Cleveland on the Shubert circuit and Abe Reynolds' Revue, which closed some time ago on the Unit route, in condensed forms will probably be the attractions to play the Pantages houses.

SHUBERT SUNDAY CONCERTS

The Shuberts began a series of Sunday concerts at both the Ambassador and the Winter Garden Theatres on Sunday, January 28th. It was originally intended to hold them in the Winter Garden only, as the Ambassador was used temporarily, while the Winter Garden was closed for repairs. Both houses charge a \$2.75 top for the Sunday concert admission.

The bill at the Winter Garden on Sunday, included Frances White, Kramer and Boyle, Ray Miller and Band, Connolly and Weinrich, Frank Fay, Townes and Franklin, Leonard and Eddy and the Pederson Brothers. At the Ambassador the bill was composed of James Barton and Company, James C. Morton and Family, Klein Brothers, Moran and Wiser, Burt and Rosedale, Ethel Davis, Frankie Jones and the Skating Hamtons.

ANIMAL IMPERSONATOR SUED

Fred Warrington, animal impersonator appearing at the Strand Roof, known professionally as Fred Woodward, failed to defend a divorce action brought by his wife, Ethel Warrington, last week wherein Edith Marcy, a vaudeville partner of Warrington, was named corespondent. He did, however, plead that "too much alimony" be not granted.

Warrington first came into prominence as an "animal impersonator" in the role of the cow with Montgomery and Stone in "The Wizard of Oz." His wife was a member of the same company.

FRANKLIN TO TOUR ORPHEUM

Irene Franklin will open a tour of the Orpheum circuit in Sioux City on March 11th. She will appear in the East in the meantime. Miss Franklin began a tour of the Orpheum time about two months ago, and opened in Chicago. This route was cancelled, owing to the death of her husband, Burton Green, which necessitated her coming East.

SPLIT WEEK IN COURT

CHICAGO, Jan. 27.—O. H. Cushman and Davis believes that he is the first vaudeville actor to do a "split week" in divorce court. He recently appeared as a witness in two cases in Chicago in a single week—The Vaggs and Mr. and Mrs. Jack Davis. A peculiar angle of the latter case was that Mr. Cushman appeared as a witness for "his wife's husband" inasmuch as he had divorced Mrs. Davis in 1908 and she married Mr. Davis in 1912. In the meantime Cushman and Davis became vaudeville partners.

POLICE PROTECT MRS. VALENTINO

Police protection was given to Mrs. Rodolph Valentino (Jean Acker), while she was appearing at Keith's Royal last week, the request being made to the police department, after several threatening letters had been received by Mrs. Valentino, in addition to threats over the telephone. The letters and the telephone messages were anonymous, and warned her to stop using Valentino's name. Four detectives were assigned to the Royal to guard her.

ACTS FOR KEITH BENEFIT

Fanny Brice, Julius Tannen, Gus Edwards and his revue, Will Rogers, and Demarest and Collette have thus far been secured to appear at the Keith benefit performance for a Manhattan State Hospital on Ward's Island, which will be held on February 11, at the Lexington Opera House. Nat Sobel is in charge of the entertainment committee.

ARTHUR BELL RECUPERATING

Arthur Bell, light comedian with the resident company at Keeney's Bay Ridge Theatre, Brooklyn, has recovered from his recent injuries sustained by a fall and will return to the company next week. The injuries kept him out of the company for the past four weeks. Douglas Costello substituted for him.

JOHNNY HYDE ADDS ANOTHER

Johnny Hyde, assistant to J. H. Lubin, general booking manager of the Loew circuit, became the father of a son on Thursday night, January 25. The newcomer to the Hyde family weighed nine pounds. He is the second, a four year old boy having monopolized the attention of the Hydes previously.

WEST WANTS NEW ACTS

The west and middle west want new faces in vaudeville, especially in comedy acts in one. The result is that during the past three weeks more than a dozen agents from Chicago have been in town looking at shows and submitting the names of acts to the W. V. M. A., and Orpheum Booking offices in Chicago.

CORRINE TILTON TO RETIRE

Corrine Tilton, after finishing her tour of the Orpheum circuit, announces that she is to retire from the stage. She plans to open a studio in San Francisco to teach the dramatic art and coach people to produce acts. In private life Miss Tilton is Mrs. Bert Levey, head of the Bert Levey vaudeville circuit.

A. C. ASTOR OPENS

A. C. Astor, the English ventriloquist, who returned from his native land recently, opened in Keith vaudeville in Binghamton, N. Y., on Monday, January 29. Astor had appeared here last year but had to return to England to fill his contracts there.

EARL LINDSAY ACT ROUTED

Earl Lindsay's "Dance Creations of 1923," which was seen at the Palace last week, has been routed over the Orpheum Circuit. It will open in Kansas City on February 11.

January 31, 1923

THE NEW YORK CLIPPER

9

VAUDEVILLE

COLONIAL

A good show, made a great one by the presence of Fanny Brice. One could take the poorest acts in vaudeville, and put Fanny Brice on a bill with them, and patrons will go home satisfied. But such is not the case here, for the rest of the acts furnish very good entertainment. Special mention should go to the Southland Entertainers, the only act we have ever seen close the show at this house, going on after five o'clock in the afternoon, following Miss Brice, and hold them in without a single walk-out! It sounds impossible, but it happened nevertheless.

While dispensing credit, let us not overlook one person here, who has finally done something which all attempts at doing failed for years and years. We mean Charles De Walde, the house manager here. Sing all ye acts who have feared the balcony audience at the Colonial, and shout his praises. For surely, there is no recompense big enough for such a wonderful accomplishment. The matter was done so simply, and so easily, that one wonders why no one thought of it before. De Walde simply engaged one of the boys from the neighborhood, with a reputation as a professional battler. This boy is well-known to everyone of the roughnecks, and is well liked by them. We've watched him work, when the least sign of the smallest disturbance arises. He's clean-cut, has a nice personality, and a thorough gentleman. He has picked two assistants, boys of his own type, and between these three, order has been established in the Colonial balcony and gallery to such an extent, that one can hear a pin drop whenever laughs or applause aren't required.

John Clark gives a good start to the show with a tumbling offering in which he is assisted by a woman and a man. Miller and Capman deserved more applause than they received with their dance work.

Frank Dixon, assisted by Marguerite Murphy and Company, offered "Lonesome Manor," a scene in front of the newsstand in the rear of the Times Building at Forty-third street. The act on the whole is cleverly written, and is very well done by Dixon and Miss Murphy. There are some bits which should be eliminated, one the line "For Crying Out Loud," as done by Dixon and the "Feather Your Nest" line. For after all, it isn't what you say, as the gag goes, but how you say it, that matters.

The finish of the "Lonesome Manor" act was almost identical with the opening bit of Walton and Brant, who filled in for Mary Haynes. Hence the opening didn't get the laugh it would ordinarily. This act is also well handled, and cleverly written, but lines like "sock in the snoot" and "paste in the puss" are not exactly for a refined audience.

"The Little Cottage" has been going nicely for several years without a new coat of paint, or refurbishing, except for the fact that the chorus is out, and two clever girl dancers have taken their place. As long as Frank Sinclair is in the act, there need be no worry about its success. He'd make an asset for any musical production, for he's legit all the way through. Collins is a likeable juvenile and works easily. Ethel Russell is one of the sweetest ingénues to be seen, with all these, the act can't help but be a good one.

Ona Munson has but two of the boys who were originally with her in the "Manly Revue," these being Shean and Phillips. The others all seem to be new, and some of them new to the stage entirely.

Fanny Brice followed, and after being compelled to render encore after encore, was called back with the lights out for still more, until finally she begged off. We needn't go into detail about the act or her merits. She is simply the greatest and most wonderful artist on the stage today. From her toes to her fingertips. The Southland Serenaders followed. G. J. H.

VAUDEVILLE REVIEWS

PALACE

Despite the several repeaters on the bill, the show on the whole did very well. Some of the feminine patrons were disappointed at the last-minute cancellation of Mrs. Rudolph Valentino due to illness, and the Mosconis filled in instead, which should not be disagreeable to those who came to see a vaudeville performance.

Considerable momentum was given the first half by Heras and Wills, who opened the show, in their "backyard entertainment," consisting of a musical opening bit and burlesque acrobatics and hand-balancing, with a corking good stunt or two pulled off in the meantime.

The second spot was not so strong with "Sandy" (the Wee Harry Lauder), a protege of Gus Edwards, who did imitations and "Scottish Folk Songs." Although a clever little showman, Sandy could hardly fill a spot on a Palace bill, and drew a noise from the gallery, which is the first time in many months this has happened.

Madeline Collins, "prima donna at the Royal Opera, Covent Garden, London," sang three songs in good voice, with easy stage presence, and remarkably clear diction. She opened with an English number, followed it with an aria from "Traviata," and for an encore did a published number. Her routine could easily be arranged so that it would be more of a vaudeville act than it is now.

The Mosconi family went on in place of Mrs. Rudolph Valentino, said to be ill, and scored as strongly as ever with their sensational dancing. Regardless of how often the act plays a house, the offering always appears fresh, and has a few new steps to show. As usual, the show was stopped cold and Pa Mosconi took a bow with the rest of the family.

Following the act mentioned above, Joe Rome and Lou Gaut went over several times better than they did at their last appearance here.

The first half was closed by Vincent Lopez and his Hotel Pennsylvania Orchestra, held over from last week, the outfit breezing across for its usual show stopping performance. The routine is changed this week, but for the number which was also featured last week, with the spectacular race in the background of the Robert E. Lee and the Natchez. A new novelty was the "Floradora Sextet," done by six bass and soprano saxophones, the musicians wearing old style women's hats and skirts, etc., the bit getting an instantaneous rise out of the patrons. Other novelty and lighting effects, plus excellent music, rounded out the offering.

Gus Edward's Annual Revue opened the second half, with the company and act practically the same as it has been during the past two years or more. The programme announces the engagement was the last Palace showing for the act, which is in its one hundred and fifth week. In justice to his reputation and the vaudeville patrons, an entirely new act would not be a bad idea for Mr. Edwards to think about. The same songs and stuff have been heard time and time again, the same songs spotted and plugged as usual. The early part of the revue was taken up with the girls representing different characters from Broadway musical shows, and the latter part of the show was the Old New York stuff. Chester Fredericks' dancing did not hit so well, probably due to the dancing that had been seen earlier on the bill.

In the next to closing spot Johnny Burke in "Drafted," his unusually funny monologue, plus a few new gags gathered no end of laughs, as usual.

Lee Rose and Kathryn Moon, with Duane Bassett, in "An Arrangement," closed the show in a pleasing dancing and singing act that held them in well.

M. H. S.

CENTRAL

Herman Timberg and his lisping family, in Timberg's "Frolics of 1922," played a return engagement at the Central this week, pinch-hitting until the Shuberts can get the rest of their new units in shape to put out. The show remains exactly the same as when it played this house some months ago, still with the same amount of spontaneity and still with enough speed and originality to put it way past those units which have fallen by the wayside or are dying of consumption of the box office.

The opening shows the hard-pressed manager trying to give the folks something new in the way of a vaudeville show and calling on the tailor, the actor, the ball room girl and his nerve to put it over. The girls in the prologue, taking the stage away from the stage manager and crabbing the show because they believe they are going to be fired, still do their stuff and do it great.

The umbrellas went up in the first six rows when Hattie Darling and Sammy Timberg came on for their specialty. How they do lithp—they've even got this typewriter doing it. They still retain the business with the name on the sign and Hattie Darling still wears the same darling, we almost said daring, costumes that she used the last time she showed herself here. She puts over her songs fine but it does seem as if the family stuff was a little bit overdone. Sammy gave a couple of solos the second of which was a knockout and had the women in the house using up four "ohs" and five "ahs" to the breath.

The Else and Paulsen Revue still has a fine exhibition of skating by the two performers but the Else of the team did not put into her work the same fire and emotional pantomime as she did on her previous appearance. Nevertheless the act is a fine one and a sure-fire applause-getter. Interspersed in the skating specialties is a good deal of business to give atmosphere and Eddie Hefferman does some classy stepping. As far as the skating work of the team is concerned, it is all there in every way, a knockout from the start.

Herman Timberg then came out to do his specialty. No matter how many times you see him do this it always leaves the impression of being extemperaneous and you can't help feeling sorry for him when the orchestra leader crabs his jokes. His violin work was good and his dancing great. He has a bit in which he works with Audrey McVey, the girl singing several different songs while he plays an accompaniment on the violin.

Nat Nazarro and Company, with Buck and Bubbles are still doing the same act and still get the same amount of applause on it. The two colored boys work hard but, luckily, are not ad libbing at will as they showed a tendency to do last time we saw them. Buck, with his piano playing and comedy sense, and Bubbles, with his talking dogs and cracked voice are a treat for anyone and they are certainly popular with Metropolitan audiences.

Of the second half of the show, which is not quite up to the standard set by the first half, several things stand out. The song writer bit is good and the song they turn out is very pleasing. The artist's dream is great, with several pretty costumes, worn beautifully, and the first model, in especial, making a great impression. The medal scene is good for a few laughs but is a trifle forced. The Joys and Gloomies number is thoroughly sensible and well done but would go even better if carried out to the fullest extent. The cakewalk finish and finale bring the curtain down properly. On the whole the show is a good one, just a trifle slower than when it played here formerly but still tip-top entertainment.

C. C.

RIVERSIDE

The McBans opened the show with a lively juggling routine in which they manipulated vari-colored clubs and hats. One of the men does straight to the grotesque comedy of the other and both get in excellent team work in everything they attempt.

Weber and Ridnor sustained the lively pace with a neat song and dance offering which they sold with lightning-like gusto. They came on in grotesque costume and wowed them with "Tell Me Pretty Maiden" and a lively dance. They followed with a tough number, "Every Saturday Night," which they also topped off with a nobby dance. Both followed with dance solos and wound up with a lively double.

Willie Schenk, assisted by a clever young woman, have built a production around an acrobatic offering. Schenk enters his study, the young woman pops out of the horn of the radio set and both go into a clever routine of balancing. Schenk balances the young woman on head, arms and legs in a way that is new to vaudeville.

Vaughn Comfort, the American tenor, followed in a varied repertoire of songs, assisted on the piano by Jimmy Jones. "Love Sends a Little Gift of Roses" planted him well with the audience. He followed with an Irish folk song. "When Apples Grow On a Lilac Tree" and "I Hear You Calling Me" were among his other songs.

Melissa Ten Eyck and Max Weily, accomplished character dancers, scored their usual hit in a delightful dance production act. Their opening number was a fantastic affair called "The Sculptor and the Model," with the statue coming to life and indulging in a dance frolic with her creator. Miss Ten Eyck later did a "dance orientale" that was warmly received and at the finish both joined forces again in "Pirates Passion," a dance drama that was exceptionally well executed. Between dances concert numbers were contributed by Max Dolin, violinist and Frederick Cromweel, pianist, who also accompanied the dancers for their numbers.

Trixie Friganza, round and as buoyant as ever, was the comedy hit of the bill in her new offering, "A Little Bag O'Trix." She sang two comedy numbers, clowned her way through a humorous monologue and "mimicked" types that are usually found at house parties. The real comedy knockout punch was delivered at the end of her act, when she came on for a Spanish number and was joined by Max Ten Eyck in a burlesque on a Spanish dance. The mob howled and before they could recover their composure both she and Weily pranced through a humorous travesty on the "Pirate's Passion," with Weily lifting her in the air, whirling her until she was dizzy and carrying her off to screams of laughter.

Richard Kean, dramatic actor, opened the second section with "Characters from Famous Plays." Among his characterizations were The Hypocrite from "David Copperfield," Peter, the miser, and Shylock in the justification of the Jew episode from "The Merchant of Venice." Kean is a finished performer and brought an air of individuality to each and every separate characterization. His offering was exceptionally well enjoyed by the large audience.

Rockwell and Fox wowed them, as usual, with their clever buffooning and their burlesque music bit. The "banana stunt" was but one of the number of original bits of humor that studded their entire act and kept the audience in a happy frame of mind throughout their performance.

Mabel Ford and Company in a delectable dance revue, held them in the closing spot. Miss Ford did several dances in her inimitable number, surrounding herself with a five-piece orchestra and four other dancers. She has one of the best acts of its kind that has been seen in many moons. E. J. B.

VAUDEVILLE

BROADWAY

The Lewmorine Dancers, with a diversified and graceful exhibition, opened the bill here this week and met with the approval of the audience. There are five people in the act, three men and two women, and all of them are good dancers. The act is tastefully set with a changing backdrop being used to give atmosphere to the dance. Especially tasty is the Gypsy set.

Delano Dell, working hard and talking fast, does a familiar line of patter. He opens with "For Crying Out Loud" and then goes into his chatter, using all old stuff, most of the talk being about his old man. The gag about "I'll take the other collar" is by far the best thing in the act. Dell finishes with his dance and gives a great eccentric finish, getting a lot of laughs and applause with a minimum of effort.

Fisher and Hurst have a pleasing act and score big with it. The woman opens with a song, which she puts over in approved "blues" fashion and does it well. Then they go to two where a millinery shop is disclosed. There is some talk about insufficient heat and the janitor comes up in answer to her telephone summons. There is a lot of comedy between the two, the good bit being his purchase of a hat for his wife. They get some laughs out of her saying she is a widow worth \$30,000. He immediately proposes. When she says she wants a bad man he gets bad. Good stuff and put over. The vocal finish about the bungalow is good, but the house didn't get his work so that the applause died after the encore.

Eddie Borden and the "Duke" were a laughing success, but probably didn't want to wake up the early birds by making them laugh too hearty. Borden has worked better and harder than he did at this show and the results showed it. However, he has nothing to kick about as he still is the finest ad lib comedian in vaudeville and has a great asset in the Duke.

Long Tack Sam scored the applause hit of the bill and richly deserved it. It is not so much what this troupe of Orientals does as the way they do it that puts them across. Every number is staged and presented to get the biggest value out of it and the house couldn't seem to get enough of them. The magic has been reduced to a minimum, but what does remain is speedy and fair to middling mystifying. The juggling, especially the rope swinging stuff of Long Tack Sam, is great and a sure applause getter. The act at times proceeds like a three-ring circus with everyone talking it up and the tricks coming fast. The acrobatic work is more than good. The work on the horizontal bar is really great and fully worthy the applause it gets. The contortionist stuff is also good and, in fact, the whole act is so constructed and so staged that you cannot help liking it. Of course, some of the comedy is a bit forced, but the troupe needs a breathing space and something has to be done to give them a chance.

Freida and Anthony worked hard with their wop dialect and put it over fine, getting all the laughs they usually get in the places they usually get them. The work on the guitar is fine and the audience liked it. One thing must be noted in connection with this act, however. Hitherto the imitation of Gallagher and Shean has been sure-fire for this pair and always good for several encores. Today they were barely able to do one chorus and didn't get enough applause on that to merit taking a bow. Gallagher and Shean have probably been out of vaudeville so long that the audiences have forgotten them. Freida and Anthony would go better singing "Bartcha Galloup" for a finish, getting some extra verses written.

Emma Raymond and Co., in a novel slack-wire act, with two men holding the wire in their teeth, closed the show. The act went big.

Libonati and Franklyn Ardell and Co. were also on the bill here, but were not caught at this performance. C. C.

EIGHTY-FIRST STREET

An all-comedy bill of six vaudeville acts and the film adaptation of Booth Tarkington's engaging novelette, "The Flirt," comprised one of the best bills Manager Lewis has thus far lined up at this house.

Mang and Snyder opened the vaudeville section with an engaging routine of feats of strength. Both men are of powerful physique and show several stunts that are new in this line. They also draw down a greater amount of applause than is usually bestowed upon an act of this classification, and it may well be said that they were deserving of everything they got.

Jean Moore, assisted by Joseph Lacell, Scandinavian baritone, offered a delightful potpourri from various musical productions in which both have appeared. Miss Moore began proceedings with the "Sweetheart" song from "Maytime." She followed with an impression of a cabaret singer rendering "The Sweetest Music of All," and then dueted with her partner in "My Paradise" and another selection.

Arthur Jarrett and Company set the comedy ball a-rolling with a novelty called "Cupid's Close-Ups," which gave the audience a peep into a supposed love nest and finding proceedings too exciting to permit a dove of peace taking up his domicile in their quarters. The thread of the plot centers around an argument that has estranged the couple. The introductory occurs before a street drop, the wife meeting an old friend of the family and giving her version of the cause of the estrangement. As she begins relating the narrative there is a flashback and her story is enacted. From all accounts the husband is at fault. She passes on and the friend meets the husband, who relates a version directly opposite to the one his wife has framed. This, too, is acted. The last impression makes such an impression upon the friend he offers his sympathy to the husband and both are about to embark on an evening of folly when the wife looms upon the scene, snatches her husband and tries to get the "friend" into their scrap. Arthur Jarrett is capital as the mistreated young husband, while Bessie Burt and Dan Jarrett do well in the other roles.

Douglas Leavitt and Ruth Douglas scored their usual hit with their timely buffoonery, satires and songs. Both have personality and ability to entertain that stood them so well last night and put them over for one of the outstanding hits of the bill.

Will Mahoney, peer of all vaudeville clowns, was another riot in his nut stuff and songs. Mahoney has a great delivery. Anything he touches immediately becomes mirth-provoking comedy. He has dropped his ventriloquial satire and has replaced it with several gags, which seem a worthy successor as far as laugh getters go. His "I Love Me" and the travesty on "Mammy" singers were as deliciously humorous as ever and kept the mob howling from beginning to end.

Harry Stoddard and his Shanley Orchestra, coming direct from an eight weeks' run at the Broadway Theatre, easily repeated their downtown success in some seven or eight instrumental numbers that were warmly received and vociferously applauded. They opened with "When Will I Know," followed with "Thais," and later offered "Homesick." Their "punch" number, however, was a production bit, "Streets of New York," setting the various sections of the town to appropriate melodies. The band was given a great reception at the opening of the act which was surpassed only by the great hand it received at the end of their contribution.

E. J. B.

Dorothy Sadlier returned to New York last week after completing a tour of the Orpheum circuit.

Evelyn Cunningham dropped out of the bill at Loew's Gates Theatre last Thursday, owing to illness.

PALACE

(Chicago)

The shows here continue to be more entertaining as each week goes by. The bill for this week is speed from start to finish, and contains variety all the way through. "Yarmark," the Russian act, and Doc Baker's "Flashes" headline the bill.

Ross, Ellis and Ross open with one of the best offerings in the line of barrel-jumping seen here as yet. In the second spot, Smith and Strong appear as a Western scout and an Indian, with a cycle of songs which resulted in their being brought back for encore after encore.

Cissie and Georgia Jewell, assisted by Pauline Haggard offered a dance fantasy which was very well staged, and sold to big results by the girls. One of the hits of the bill was scored by them.

Frank Fisher and Eldrie Gilmore have been doing "Her Bashful Romeo" for a vehicle for quite a few years now, but it is just as good as brand new, judging from the way it was received. It scored one of the biggest comedy hits of the Palace in recent weeks. The talk is very cleverly handled, and the singing bits done in very good harmony. Windsor McCay followed and entertained with his animated cartoons.

Theodore Stepanoff in "Yarmark" proved a big success as a headliner, not only because of the fine Russian dancing, but the various other bits in the act, and the novelty of its presentation.

Doc Baker and his "Flashes" are well-known in Chicago, and the act is as popular as ever. It is just one punch after another, the cast being excellent, and Baker's quick-changes being nothing short of sensational.

Yorke and King held the next-to-closing spot with their comedy "Family Album" vehicle, following which an after-piece was done by them, with the "Flashes" company, Smith and Strong and Fisher and Gilmore which scored a riot.

Gordon and Day provided a dandy bicyclic comedy offering, the pantomime work of Gordon carrying the act away over the class of the ordinary run of bike acts.

R. E. R.

GARRICK

(Chicago)

"The Midnight Revels" proved to be a fairly good show, the work of Bayonne Whipple and Walter Huston carrying the bulk of the bits and was mainly responsible for the success of the show. It is started by Billy Purcell and Evelyn Ramsay, who certainly can dance with speed and pep. The Three Chums proved to be a singing trio that knows harmony and sings it to the delight of the audience.

Whipple and Huston appeared in an amusing sketch called "The Union Burglar." It is full of clever lines and good comedy bits, and is very well done by the cast. The finish is sure-fire, being an unexpected surprise, which is totally unexpected.

Claire Devine offered some songs and chatter which can stand improvement, particularly in the bit where she talks about a chap having taken her to a classic music recital. It didn't get a laugh and only proved to be very boresome. The balance of her material is entertaining and was responsible for her going over nicely.

The hit of the afternoon was scored by Walter Huston and his band. Without Huston, the show would hardly be worth anything. Everything he did was a riot.

Huston has the lion's share of the unit part of the show, and also handled everything there excellently. Purcell and Ramsay dance effectively in this portion, and George Mayo, who contributed to the first half with a line of talk and clowning, also appeared to good results in some bits in the unit, in which he was assisted by Claire Devine.

R. E. R.

MAJESTIC

(Chicago)

The Majestic show has four acts which would score strongly on almost any big time bill and four others which furnish ideal entertainment under the present Majestic policy.

A new act, the Pan American Four, registered a solid hit in the second spot.

A Rube Jazz Band opened with a number which is good for this house because of quantity rather than quality. There are nine people in all in the band.

The Pan American Four, a new combination including John W. Turner, Charles Downz, Walter Hillard and John Kinnebrew, placed here for Sunday only so that bookers could see the act, proved itself to be about the strongest colored quartette in showdom.

Hays and Lloyd scored with a comedy offering but were at a disadvantage owing to the lack of a good finish for the offering.

J. C. Lewis and Company won substantial applause with an act in which juvenile talent is prominent.

Sylvester and Vance provided some fun which caught on to advantage.

John Alden and the Sandell Sisters presented a classy number in which Mr. Alden introduced his latest song, "When Winter Comes."

Senator Murphy was easily the hit of the bill, having the best material he has ever used during his career in vaudeville.

Willie Brothers closed the bill with a perch act that left nothing more in that line to be desired.

R. E. R.

KEITH'S FLUSHING HOUSE STARTED

Construction has been started on the new Keith theatre which is to be erected on Broadway and Main street, in Flushing, Long Island, and the house is to be ready to open on Labor Day of this year. It will be known as the Palace and will be built on the same styles as the new E. F. Albee in Brooklyn, and the Palace in Cleveland. Thomas W. Lamb is the architect of the theatre, which will have a seating capacity of 3,000 when completed. An office building is being built in conjunction with the theatre.

The Flushing Palace will probably play a split week policy when it is opened, featuring six acts and a motion picture each half of the week.

DREW POST BENEFIT FEBRUARY 18

The annual benefit performance for the S. Rankin Drew Post of the American Legion will be held at the Times Square Theatre on Feb. 18. Among those who have been secured thus far to appear, are Ethel Barrymore, after whose cousin the Post was named, Clark and McCullough, and a sixty piece band from the Hoboken Elks. James J. Morton will announce the acts.

Arrangements have been made to broadcast the performance via radio to every American Legion Post as far West as Chicago. The entertainment committee is in charge of Wells Hawks, who is assisted by Glen Condon and William Newman.

BUCKLEY GETS CLINTON SQUARE

ALBANY, Jan. 29.—C. H. Buckley, local realty operator, has leased the Clinton Square Theatre. This makes his second acquisition in the way of theatrical property. Recently he purchased the Leland from F. F. Proctor and has converted it into a money maker.

BOHN NOW CRITERION MANAGER

Harry Bohn, formerly treasurer of the Maxine Elliott Theatre has been appointed treasurer of the Criterion Theatre to succeed Frank Meyers who resigned to go into the insurance business.

January 31, 1923

THE NEW YORK CLIPPER

11

VAUDEVILLE

PROCTOR'S 23RD STREET

(Last Half)

Six vaudeville acts, comprising practically every department of variety entertainment and the screen adaption of Willard Mack's stage play, "Kick In," with Bert Lytell, Betty Compson and May McAvoy featured in the leading roles, was the new bill offered for the last half here.

The vaudeville section was headed with Edward LeRoy Rice's "Phenomenal Players," a sextette of "old timers" who wowed them with a gem of simplicity called "Looking Backward." The act served to introduce such old favorites as Maud Dettly, Banks Winter, Blanche Newcomb, Maggie LeClair, Paul Hamlin and W. H. Thompson to the present generation of theatregoers and from all indications the pleasure was mutual in that the players enjoyed entertaining just as much as the audience enjoyed being entertained by them. (See New Acts.)

Finlay and Hill duplicated their previous success in a timely offering "Vodvil ala Mode." The girl of the act handles most of the singing with her partner doing the accompaniment on the piano and injecting an element of good natured clowning in everything he does. An unbluffed man, garbed as a stage hand helps the comedy motif along by his affected awkwardness and later reveals himself to have an exceptionally good singing voice in an Italian number and in a duet with the girl at the finish.

Nat S. Jerome and Company in "Our Children" have patterned the offering more or less upon the same ingredients that contributed to the success of "Abie's Irish Rose." A Hebrew youth has married a girl of Irish extraction. They disagree on religion, politics and practically everything else. They are at the breaking point when the girl's mother and the boy's dad take the things in hand and steer their matrimonial yacht back again into placid waters. The act is interspersed with a number of good comedy situations and bright lines that carry it along at a swift pace.

John Regay and Miss Delores offered a delightful dance production while Russell and Marconi provided a musical treat in a repertoire of instrumental numbers.

Bob and Tip, the latter a smart terror, made a capital opener in a routine of gymnastic feats.

E. J. B.

REGENT

(Last Half)

The last half bill at the Regent was one of the best balanced and most pleasing bills seen in weeks. There was nothing on the bill in the nature of a real headliner but from the opening act, right on through to the picture, there was entertainment galore.

The show opened with a bang when Murray, Lewis and Howard presented their assortment of dance steps. This is another Golden act and consists of a man and two girls. The girls are personable and clever dancers but the boy is a bear, doing almost every style of dancing and doing them all with equal grace and facility. The act is tastefully set and one of the best of its kind.

To sustain the applause Libonati followed with his Xylophone work. This man is an artist of syncopation and plays his instrument with consummate ease and ability. The Xylophone he uses is unusually true in tone and he gets everything out of it. He is assisted, in one number, by a young lady singer who renders "Mother's Lullaby" and he is generous in sharing his bows with her. His pipe effect for "Mother Machree" is a classic.

Miss Claire Vincent, supported by Helen Saxe and Frank H. Gardiner presented a sketch by Capt. Gordon King called "Learn to Smile." For a vaudeville sketch this is the most ideal offering we have ever seen. Honors are about equally divided between the cast and the author but there are more than enough honors for both. Miss Vincent plays the part of a sophisticated guardian who, by trickery and woman's wiles, wins over the father of a young man to give his consent to the marriage of his son to her ward. The ward, played by Miss Saxe, admirably plays the frightened ingenue, madly in love. Miss Vincent fights for her ward with supreme artistry while Gardiner makes a convincing harsh, but not-so-old father. Tears and laughs are admirably mixed, so well in fact, that at several points in the performance members of the audience broke into cheers and hisses, according to sex. The cast is to be congratulated on finding such a fine vehicle and the author on having such a good cast.

Tivoli and Levers have a pleasing offering. The man is the typical wise vaudeville actor trying to show some kid, purely out of friendship, how to get by on the stage. He works easily and naturally. The girl is a petite and pretty little thing, who knows how to dance, sing and act. Her dumb work is good. The act kept them laughing.

Fields and Sheldon took the place of Will Mahoney on the bill and put over their hokum in great style. The audience ate it up and begged for more. The bottle mine and the baseball mine was appreciated by the audience in spite of the number of women in the house and from then on the pair did practically what they pleased. The hansom cab stunt was funny but they might have gotten more of a laugh out of the "Hay, Hay" finish. The dumb looking kid they carry to sing the "Sea Shells" song is a fine actor.

Booth and Mina offered a pleasing cycle act with a portion devoted to a banjo solo by the charming Nina. Booth's leap from the top of the steps makes a great finish. C. C.

COLISEUM

(Last Half)

With the Mosconi's headlining, and Craig Campbell and Franklyn Ardell as second features, a good vaudeville show was assured in advance. The motion picture version of "Kick In," made one of the best film features seen in a long time.

The orchestra had a particularly good arrangement of "Carolina in the Morning" for an overture which deserves favorable mention. The only thing needed now, to make the idea of the house orchestra as a feature a big success is a better arrangement of the lighting effects. On Thursday night, they detracted from rather than aided, the overture. Soft blue lights, and dark colors aren't very effective for a fox-trot.

The Arena Brothers followed the overture with a fast gymnastic and tumbling routine, in which they were given good assistance by a well-trained dog.

The Follies Girls sang and danced. That's about the only description which fits the act. The girls are young, and try hard, but less singing, less attempts at comedy, a little more dancing of the better sort, and they'll find the going much easier.

Diamond and Brennan pleased. The talk bits are handled well, and the dances by Diamond, come as a surprise, for a man of his apparent weight, for he does some very good acrobatic and high kicking bits in the routine.

Franklyn Ardell offered "The Wife-Saver," into which he has injected some new lines, and all of which went along at the rate of a laugh a line. Craig Campbell assisted by Hector McCarthy at the piano, stopped the show. Campbell has made a few changes in his repertoire, and among the new numbers is a very beautiful scotch ballad which he renders excellently.

The Mosconi's, Charles, Louis Willie and Verna, were the hit of the show. In closing it, they not only stopped it, but were called back again and again preventing the motion picture from being shown. Louis' solo was a sensation, as usual, and Willie is rapidly becoming as good as his two older brothers. Sister Verna is now in the class of the most attractive young ladies on the vaudeville stage, and her work is wonderful.

G. J. H.

STATE

(Last Half)

The Bellis Duo opened the show with a clever routine done by the girl who performed difficult acrobatic and athletic feats on the trapeze and rings, working smoothly at all times. The man also did some stunts and assisted the girl.

Ed and Mack Williams danced industriously in the second spot, trotting out a variety of fancy soft shoe steps on the eccentric order. No singing nor talking material is in the act with the exception of a few words preceding their conception of dance steps of the past and present, which went over very well. Most of their work is done with the evident desire to do something different.

Stilwell and Frazer, two men, one at the piano and both singing, made themselves at home and were perfectly willing to sing as long as the audience could stand it. They sing and harmonize in good style, but don't always put their stuff across with sufficient punch. Most of their wisecracks did not take so well.

Pardo and Archer have an entertaining vehicle in which is incorporated comedy, singing and other pleasing bits that follow out the story of the act. They sell their stuff nicely and do not let any part of the offering drag. The marriage by phonograph is a novelty and went over as breezy as the rest of the stuff.

Morris and Campbell, late of Shubert Vaudeville, are being featured at the house all week. Their routine is familiar to most theatre-goers and scores as usual.

"Bits of Dance Hits," a splendid flash dance revue, closed the show, proving to be one of the best of that class of offering seen here in some time.

M. H. S.

HAMILTON

(Last Half)

If it weren't for the fact that the line has been overdone to such a large extent, we'd be inclined to start off with "Day by Day, in every way, the business here gets better and better." Yet, even with the amount of comedians in vaudeville, and acrobats also, who are doing it, it is the only line which really describes things here. It is not only applied to the business, but to the shows as well. During past years, more attention was given to the motion picture policy of the house and not enough to the vaudeville. They've struck the happy medium this season by putting both on a fifty-fifty basis. Good acts and good pictures. Thursday's matinee audience was larger in size than it has been on an ordinary week-day in some time. Another factor in the increasing business and better shows, is the fact that the neighborhood here seems to regard this house as a family institution, and the subscription patronage, judging from the amount of familiar faces we see week after week in the audience, is very large. For this, Dan Burns, the house-manager can be thanked.

Gordon and Germaine opened in one with some hokum, attired as tramps, and then in full stage went through some wonderful work on the trampoline. Both men are very good bouncers and tumblers.

The Stenards held the second spot with their xylophone offering. The boy and girl play well, and have a fast, snappy routine. They should be able to get out of the "Poet and Peasant" and "William Tell" overture class of xylophone acts, for their ability warrants material that hasn't been done so often.

Frank Van Hoven drew plenty of laughs through the major part of his act, but was rather weak in getting applause at the finish. One reason may be that he worked too fast, and another, which always applies to him is that most of his lines and bits are for the appreciation of actors and a "wise" audience. At the Palace, his act always goes, simply because mostly show folk compose the audience. But a neighborhood crowd muffs most of the stuff.

Snow, Columbus and Hoctor more than pleased with their dance offering. The girl has plenty of personality, and when it comes to dancing, especially on her toes, is one of the best we've seen. The boys are neat-appearing and have good ability, but the heavy make-up used would be more appropriate in the Winter Garden than in a vaudeville theatre.

Elizabeth Brice, with Leo Minton at the piano were liked. That she did go well was due to the fact that Miss Brice has that "I like you, and you must like me attitude," which just makes an audience warm to her. But she could use much better numbers than she has. Minton aids materially at the piano, and is all the more likable because he appears to be a quiet, unassuming chap, and doesn't pose all over the stage or the keyboard.

George LeMaire and Joie Phillips, (we insist on saying "and," not "with"), were the hit of the show. Phillips could get a laugh out of a person with lockjaw, and with the straight work of LeMaire, they offer one of the best laugh acts in vaudeville.

G. J. H.

PROCTOR'S FIFTH AVE.

(Last Half)

Seven standard acts and a neighborhood entertainment captioned "The Fifth Avenue Minstrels" comprised the bill for the last half here. The participants in the minstrel were selected by competitive contests held at this house two weeks ago. Consequently the minstrel occupied the spot of the bill usually allotted to "flash acts" which have come to be an institution at this theatre.

As to the regular bill its manipulation is somewhat handicapped by an abundance of full stage acts. At least three others in addition to the neighborhood frolic did their stuff in "full."

The show got off to a good start with Lee Stafford and Louise in a neat song and dance production act. The couple have ability, personality and production possibilities. They offered a picturesque Chinese number, punctuated with a neat "business" dance, which brought a good hand and later excelled their previous best in a Spanish number and dance. The act is too good for an opener, but nevertheless it held them and put the mob in good humor for the succeeding acts.

Panzer Sylvia, on next, proved to be an acrobatic duo, whom, with disguised billing hoped to effect a "hoke surprise." The juvenile came on for a song, told a few gags and was interrupted by a policeman wandering up and down the aisles, inspecting the customers. The usual interruption dialogue followed with the cop coming upon the stage. When they finally got into their acrobatic stuff they commanded attention and got a fair hand on the getaway.

Anderson and Graves, a mixed duo, blended novelty with timeliness in an aeroplane comedy, "Living On Air." The idea of the aeroplane bungalow was evolved by the husband to escape the high cost of living. The cross fire is centered upon the inconvenience of skylarking and when the engine balks, the wife feeds it the coveted quart of "white mule," hoarded by the husband, which accomplishes what gasoline has failed to, and sets them again upon their journey.

Ben Smith also registered well with his traveling salesman stunt. The set represents the interior of a pullman sleeper, with Smith doing a gossipy monologue exposing the fads and foibles of the supposed occupants of the berths. He manages to get his stuff over in pleasing style and punctuates it with a ballad that discloses him to have a fairly good singing voice.

Charlie Ahearn and Company provided another comedy treat in their broad burlesque on cycling, instrumentalists and oriental "gallopers." Ahearn continues to retain his "tramp" make-up and has surrounded himself with a misfit company including a six piece comedy band and a comely young woman who introduces the oriental dances which are later broadly burlesqued by Ahearn and his misfit army of comedians. In the lone serious moment of the offering Ahearn does some clever cycling, but after that fun runs rampant throughout his offering and gets him over for a comedy hit.

Alice and Mary McCarthy, harmony singers affecting kid make-up, offered a pleasing cycle of songs, one of the girls carrying the accompaniment banjo. "We Want to Be Seen and Heard" and "Sunny Jim" was easily their best applause getters. Their dance at the finish was cute but seemed to lack a "finish" punch.

Jack Wilson and Company closed the regular bill with their impromptu review. Wilson satirized practically all of the preceding acts and was ably assisted by Charles Forsythe, Adele Ardsley and Will Ward. Sandwiched between the foolery several song numbers, which were nicely handled by Forsythe and Ardsley, with Will Ward coming on in the finish and wowing them with another song and his "shiver" dance.

The amateur minstrels closed the show, with Forsythe working as interlocutor and Wilson and Smith handling the ends.

E. J. B.

SHIFTS IN VAUDEVILLE BILLS

A last minute re-arrangement of the bill at Keith's Lynn theatre, in White Plains, for the last half of last week, caused a shift in the bills of three of the New York houses, namely the Broadway, Colonial and Palace. The change in booking of the White Plains house was made in order to fit the bill around Julia Arthur, who appeared there with her "Hamlet" scene. Frank Van Hoven was taken out of the bill on Wednesday, and booked into the Hamilton for the last half of the week instead.

Harrison and Dakin succeeded him, and closed at the Colonial on Wednesday night, in order to play the last half at the Lynn Theatre. They appeared in second spot there, after playing fourth at the Colonial. Murray and Gerrish cancelled the Lynn on Wednesday, owing to illness, and Walsh and Ellis were shifted from the Broadway to play White Plains for the last half. Barclay and Chain doubled from the Palace to the Colonial, filling in for Harrison and Dakin, and Mack and Lane went into the Broadway line-up, succeeding Walsh and Ellis.

HARROLD TO SING FOR LOEW

Orville Harrold, tenor of the Metropolitan Grand Opera Company, has been booked for a tour of the Marcus Loew Pacific Coast theatres commencing early in June.

Harrold has been engaged to sing two weeks at Loew's Warfield Theatre in San Francisco and four weeks at the State, Los Angeles. Loew has an option of two weeks further time of the tenor and may use it for the San Francisco house. Harrold is to get the record breaking salary of \$3,000 a week Irving Cooper booked the grand opera singer for the tour.

Dorothy Jardon, who recently has finished her season with the Chicago Opera Company has also been booked for the Loew coast offices. She will open at the San Francisco house early in March.

VAUDEVILLE

"THE MANICURE SHOP"

Theatre—State.
Style—Comedy-revue.
Time—Twenty-five minutes.
Setting—In "three" (Special).

Some of the acts that appeared earlier in the show take part in the "Manicure Shop," most of the show evidently traveling as a unit. Four boys and five girls take part in the offering which is mostly comedy, interspersed with a few songs and at least one excellent dance done by two couples to the tune of "Three o'Clock in the Morning."

The set is a pretty manicure shop and the girls enter one at a time with a few words of explanation. Two boys enter the shop after the girls are seated at their tables and one announces that his friend whom he introduces, has a scheme whereby they can all make some money. The friend imparts the information that he has overheard a telephone conversation by one Van Dyke who is a millionaire and that the captain of industry is heading for the shop. The idea is to get on the right side of the wealthy man, by pretending to save him from a rough neck, etc.

In time the millionaire arrives as a loudly clad comic and one of the girls also doing comedy gathered many laughs from that time on as she did his nails, etc. With the pantomime comedy in the background several songs were done by the girls. "Why Should I Cry Over You," was done very well by one of the company. Later the waltz number was done in pleasing style.

One of the funniest bits was a burlesque dance following the waltz done by both comics. Shortly afterward, the hired roughneck arrives and the business done between him and the millionaire was funny. Later each of the manicure girls cried and told a hard luck story to the oil king and he gave them each a check until the manager of the shop finally sells him an interest in the shop for \$20,000. While they are all congratulating themselves on their good fortune, a uniformed keeper from an asylum comes in and grabs the supposed millionaire, who is a nut.

For the closing bit a marriage scene with a parson, two couples and maids did a song and dance number joined at the finale by the two funmakers. The luminous gowns worn by the girls showed up great when the lights were out, making it a surprise finish.

The only bad feature of the act is that it runs a little too long, especially as it is the type of offering that closes the show and as much speed as possible is desired. Outside of that it is an excellent flash, with good comedy, singing and dancing.

M. H. S.

EDDIE BORDEN AND CO.

Theatre—Regent.
Style—Nut comedy.
Time—Fourteen minutes.
Setting—In "one."

Borden, in our estimation, is one of the best ad lib comedians on the stage today and one of the proofs of this is that the audience laughs at his references to Goldie and the N. V. A. even though they don't know anything about these two institutions. The act opens with a man in a burglar's mask coming in and trotting around the stage to be held up by Borden with a cap pistol. The chase is funny and the bit where Borden shoots him in order to save his life is a howl. The man comes back as an English Duke and the comedy is thick from then on. It is impossible to tell the various gags used as they probably are different every show and come too quick to set down. Suffice to say that the act is funny, very funny, and can work any place on any bill and walk away with honors. The straight is an ideal foil for Borden and on him depends no small portion of the success of the act. C. C.

NEW ACTS AND REAPPEARANCES

HARRINGTON AND GREEN

Theatre—Loew's Gates.
Style—Songs and talk.
Time—Fifteen minutes.
Setting—In one.

This act comprises "Hamtree" Harrington, the ebony hued comic who appeared in the negro musical comedy, "Oh Joy" and later in the burlesques at the Park Music Hall. He is teamed up with Cora Green, a youthful and vivacious negress of the high "yaller" type, thus providing a contrast between the two that is utilized to excellent advantage in the comedy theme of their skit.

Harrington has affected many mannerisms of the late Bert Williams. He opens with Bert's comedy song, "You Ain't Goin' to Play Accordin' to Hoyle, Youse Gwine to Play Accordin' to Me," which he tops off with the pantomime poker bit, all of which sets him nicely with the audience. Miss Green follows on and both go into comedy cross fire, the gist of it being that Cora is electing her sweetie to "the air." When Harrington begins taking her to task for her flirtatious tendencies with other gents, she settles all arguments by letting him know where he gets off at and emphasizes it with the song, "I'm Nobody's Gal." More humorous dialogue of an argumentative nature provides a logical finish and takes them off to good results.

Harrington and Green have a corking act for either circuits. E. J. B.

FOUR USHERS

Theatre—Franklin.
Style—Singing.
Time—Twelve minutes.
Setting—One (Special).

The original girls of the Four Ushers were taken from the house staff of B. S. Moss' Hamilton theatre, before Moss and Keith affiliated, and after playing one or two of the Moss houses a few years ago, were sent out over the Pantages circuit and places West, where they have been since. Whether these four girls are the same quartette, we don't know, but if they are, the past three years haven't been used any too well by any of the girls in acquiring finesse, or polish. The idea may be to keep them appearing amateurish, but one can be amateurish and yet, after two or three years of work, not be clumsy.

The girls use all published numbers for their repertoire, one being the "Song of Love" from "Blossom Time." Occasionally they get over a good note, but most of the singing makes the hearer want to say "Begin all over again girls, and try to get together this time."

Part of the singing might be overlooked if the audience really thought that they were ushers. Then it might be a good idea to dress them in ushers' uniforms instead of the evening gowns now worn. This would help—but then consider the feelings of the ushers in the theatres where the quartette appears.

G. J. H.

FOUR CASTING STARS

Theatre—Franklin.
Style—Casting.
Time—Five minutes.
Setting—Full stage.

One of the best casting offerings in vaudeville. Not only is every stunt done in the routine worthy of being called a feature stunt, but the way these boys sell each one is great. To top it off with, here is one acrobatic quartette, where none of the members look as though they formerly worked in Greek restaurants. And they appear in bathing suits. They can fit into any bill. G. J. H.

CY COMPTON AND CO.

Theatre—Proctor's 125th St.
Style—Wild-West.
Time—Thirteen minutes.
Setting—Full stage (Special).

It has been a long time since leather trousers, spurs, and the colored handkerchief have been seen, and the "Ee-Ow!" has been heard in vaudeville except in sketches or with acts in "one." Cy Compton has a miniature Wild-West show, with four men and two women, which will find a place in any of the smaller houses and be sure of success there.

Three horses are seen with the act, which includes, in addition to riding exhibitions, rope-spinning stunts, features of throwing the lariat, and other bits which are interesting and sure-fire to family audiences in big cities.

The rope-spinning bits are very good, and the lariat throwing has among the various stunts done, one such as roping three horses with one rope at the same time.

One of the men works in the old "hot-kum" make-up, using the white mouth, red nose and beard. His work consists, or is supposed to consist of getting laughs all through the act, mostly with remarks about the work of the others. Sometimes he is successful and gets a few laughs, but he'll need better material than he is using throughout the major portion of the act before he gets a laugh with all his bits.

G. J. H.

VIRGINIA SERENADERS

Theatre—Proctor's 23rd St.
Style—Musical.
Time—Sixteen minutes.
Setting—Special.

This act is an all negro musical act, comprising ten musicians and a female singer. A saxo sextette gives proceedings a lively start, after which the same players, augmented by others give a concert impression of "Raymond's Overture" on the marimba. They counter with "The Shiek," with the drummer accompanying with a fast buck and wing.

The singer, a young woman of creole type, comes on for "Coal Black Mammy" and follows with "Some Sunny Day." The singer then takes her place at the piano and the entire ensemble go into a medley of popular airs for a snappy finish.

The act needs tightening up here and there in order to provide the finish expected of an offering of this kind. As it stands the numbers are just thrown together and tossed across the lights in a careless manner. This may be all right for the small time, but if this act hopes to rise above the three-a-day variety, it will have to undergo considerable rearrangement.

E. J. B.

JOHNNY BURNS

Theatre—Proctor's 23rd St.
Style—Talk and songs.
Time—Fifteen minutes.
Setting—In "one."

This is a neat appearing "single" that injects a suggestion of comedy in everything he does. He opens with a "nut" number "Which Hazel," which he puts over to good results and follows with some entertaining talk stuff. An impression of an Irish, English and Hebrew gent rendering the song "Ja-Da" was another bit that brought many howls of laughter. He then went into a wop comedy bit for a corking finish.

Burns is a capital turn for the small time circuits. Improvement on his early talk stuff would help him a great deal. He has a sure-fire delivery and more than passing talent as a character comedian.

E. J. B.

SHERRON-STEVENS AND CO.

Theatre—Proctor's 125th St.
Style—Comedy sketch.
Time—Twenty minutes.
Setting—Full stage.

The henpecked husband, the wife who is always nagging him because of his poor financial condition, the lady boarder who flirts with the husband, is caught by the wife, and thus brings the wife to her knees to plead forgiveness from the husband, is the plot of the little farce done by Sherron-Stevens and Company. The plot sounds more like that of a drama than a farce, but the manner in which it is done and the lines used place it in the latter class.

The man is responsible for most of the laughs secured in the act, and has good support in the woman who does the role of the boarder, but poor support in the "wife." The latter apparently loves to act, and even though the offering is supposed to be primarily comedy, exaggerates the delivery of her lines and bits entirely too much for the good of the offering. The "boarder" does a neat dance bit in conjunction with a song.

Twenty minutes for an offering of this sort is too long for the family houses along the small time route, and that is the only type of theatre in which this act will go. With cutting, it will do better.

G. J. H.

IBACK'S ENTERTAINERS

Theatre—Regent.
Style—Orchestra.
Time—Twenty minutes.
Setting—Special.

This is an orchestra act, again aiming at something "just a little different" and coming dangerously close to hitting the mark. Seven men are employed in the combination, two saxophones, banjo, violin, piano, drums, and a dancer that doubles on the banjo. The setting is a gold cyclorama. The repertoire is the conventional number of published songs played in an individual manner, the feature of the playing being the excellent saxophone work. Both of the saxophones have a remarkably fine tone and one of the boys, who at one portion of the act does a solo, is a saxophone virtuoso of the first rank, with tone and execution so good that the audience was completely won by it. The dancer is a fine eccentric and does much to help the act and the double skating dance, done by him and the saxophone before mentioned, is a fine piece of work, with the snow effect, that would be even better if the piano lamp was darkened during its execution. As entertainment the act is very good, and, unlike most orchestras where brass is lacking, the boys are peppy and the music has "body." C. C.

EVELYN CUNNINGHAM

Theatre—Loew's Gates.
Style—Songs.
Time—Fifteen minutes.
Setting—In one.

Miss Cunningham is a vivacious blonde, with pleasing singing voice, who puts over a song cycle that is well chosen and achieves the desired results. "It's a Long, Long Way to Broadway" had a "corking" opener and planted her with the mob. Her next number was a song satire on beauty parlors called "We've Got to be Beautiful," which had some good comedy kick lines, and was put over with snap. A lifting waltz melody, "When the Band Plays an Old Fashioned Waltz," "You Can't Trust the Men" and "Any Place Where I Can Make Money Is Home Sweet Home to Me" rounded out the remainder of her repertoire.

Miss Cunningham was a hit in number two spot on the bill here and can undoubtedly duplicate this success elsewhere.

E. J. B.

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13



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CROWDED PROFESSION

Actors and particularly those in the vaudeville branch of the profession are bitterly complaining of the salary cuts which are now common in the theatrical business together with the difficulty of securing consecutive bookings.

Agents, managers, and owners are being blamed for the condition by scores of actors, while in reality these have nothing to do with the conditions. The trouble with the show business and especially the vaudeville field is that there are at present three acts for every opening. The result of this condition is naturally the lowering of salaries and scarcity of work.

The world war, responsible for innumerable evils, can directly be blamed for the trouble in the theatrical world, for with the great business prosperity which prevailed during the time it was on and for a considerable time after filled the pockets of theatre lovers with money and they packed the theatres afternoon and night. This rush to the playhouses was responsible for the building of innumerable playhouses and these had to have acts, the competition for which at a time was really remarkable.

This raised the salaries and also brought into the field innumerable young women and men, who not only had no real talent but really did not belong in the profession at all. The big demand brought them plenty of work and the audiences, a large portion of which knew little or nothing of real acting ability, applauded and welcomed almost any kind of an act. The people that made up these rushed out acts, enjoyed the work, the applause pleased them and they determined to remain in the business irrespective of the fact that with the coming of the reconstruction period the demand for their services dropped and with it the salaries, that had been, to them very large.

At present there are throughout the country far too many theatres; there are not sufficient people with money to buy the tickets to fill them. Scores have closed, hundreds have cut their bills and the final result is that hundreds of actors are out of engagements. Of this vast unemployed number, a big majority have no place whatever on the stage and would be far better

off in another line. For some reason they continue to haunt the booking offices, and while complaining bitterly over conditions accept bookings in small towns at a few dollars a performance. They never consider going into a business for which they are better fitted but continue to remain actors and actresses, business failures, poorly paid and with almost no hope of success in the future.

As long as they continue in the theatrical profession, conditions will be poor, salaries will continue to be lowered and the competition for work more strenuous from week to week.

SINGER AND STREAM

(Reprinted from *The Sun*)

Considerable interest attaches to the announcement that the body of Paul Dresser, writer of the song "On the Banks of the Wabash," is to find a resting place by the river he celebrated in song. The Indiana Society has at last succeeded in its long agitation to this purpose. Dresser died in New York and was buried in the suburbs of Chicago in St. Boniface Cemetery. When permission to move the body was withheld the society brought from the Wabash River a huge boulder, on which was placed a bronze tablet. His State now extends still further the honor it shows to this favored literary son.

Paul Dresser was content to turn out popular songs and thus win immediate plaudits and money. It is interesting to note that his brother, Theodore, supposedly wrote one stanza of "On the Banks of the Wabash," that sturdy chief prop of Paul's renown. For all that, the song is Paul's and confers on him most of his local immortality.

In this song there was something more enduring than lay in most of Dresser's compositions. It became a sort of State song of Indiana. Its strains went around the world, and one from the Wabash needed never feel lonesome anywhere. In far Australasia, South Africa, the Orient, voices sang in divers accents to him of his home river.

The effect of the song is preserving Paul Dresser's memory, proves once again the power of the common lyric. The Wabash itself will sing to Dresser. But not more steadily and continually will it flow than the song which it inspired.

Friends of the late Paul Dresser are more than pleased that the body of the late great song writer, is to find a final resting place by the river he celebrated, and that even at this late date, honor is being paid his memory.

In the above editorial however, a line appears to which all of Dresser's old friends take exception and that is that his brother Theodore Dresser "supposedly wrote one stanza" of the song. Dresser in one of his books written years after his brother died claims to have written a verse of the famous song. Dozens of friends of Paul Dresser declare Theodore had absolutely nothing to do with the writing of the famous "Wabash" song.

NEW COMPANY IN "THE FOOL"

The Boston company organized by the Selwyns for "The Fool" will open its season with a special performance in New York on Wednesday afternoon, February 7, at the Times Square Theatre. For this single matinee the Boston cast will take the place of the regular New York cast and the proceeds of the performance will be devoted to the relief of the poor through the Charity Organization Society.

NEW MAX MARCIN PLAY

Max Marcin has written a new play called "The Wicked Woman," which will be his next production, now that he has launched "Light Wines and Beer." Marcin was casting about the latter part of the week for a "name" star to head the cast. At present he is considering several well known actresses for the title role.

RE-WRITING "BARNUM WAS RIGHT"

John Meehan is rewriting the Louis Werba piece "Barnum Was Right," which closed in Brooklyn last week.

Answers to Queries

H. A. N.—Mildred Flora was a member of the Night Owls Co. in 1907.

Robt.—Eddie Behman was manager of the Star Theatre, Brooklyn, that year.

N. Y.—"Won't You Waltz Home Sweet Home With Me for Old Time's Sake" was published by Shapiro. "She Was a Grand Old Lady" was a Stern publication.

S. L.—The Montauk Theatre, later known as the Imperial, and now the Crescent, Brooklyn, was moved from the site facing Fulton Street to its present site, extending from Flatbush Avenue Extension through to Hudson Place, in 1907.

B. B.—The Waterless Wave Amusement Co. introduced the Mystic Waves about 15 years ago.

Cast.—Helen Hale was in the cast of "The Man from Now" in New York City.

Gray.—Will C. Smith purchased the good will and business of the New York Film Exchange and continued business under that name.

Tent.—Lewis Sells died at Columbus, O., Sept. 5, 1907. John M. Turner, who composed "The Darkies Jubilee," died Sept. 4, 1907.

G. N.—Mollie Williams was with the Behman Show and Frank Bryan's Congress of American Girls at the Murray Hill Theatre, New York.

Sal.—Mme. Alla Nazimova appeared in "The Master Builder" at the Bijou Theatre, New York, playing the role of Hilda Wangel.

M. S. S.—Kyrle Bellew and Margaret Illington appeared in "The Thief."

Bill.—The Elks National Home, Bedford City, Va., was dedicated Sept. 27, 1907.

E. R.—"1492" opened at the Garden Theatre, New York, Feb. 5, 1894, having been transferred to that house from Palmer's Theatre.

39.—Jefferson De Angelis, Alexander Carr, Blanche Ring, Maud Raymond, and Laura Guerite were in the cast of "The Gay White Way" at the Casino.

B. P. O.—Wallace McCutcheon was managing director of the American Biograph.

Zoo.—Spellman's Performing Bears headed the Spellman Show.

25 YEARS AGO

Al Wilson, Carlotta, Crimmins and Gore and Dolline Cole were some of the features playing to S. R. O. at the Orpheum, San Francisco.

Harry Connor appeared in "A Stranger in New York."

The Cherry Sisters' performance at Iowa City, Iowa, caused a riot, which had to be quenched with the fire hose.

Louis Lesser was business manager of Irwin Bros. Burlesquers.

"The Tree of Knowledge" was presented at the Lyceum, New York.

The Vesta Tilley Vaudeville Co. included Musical Johnston, Valmore, Rowe and Richards, The Four Cohans, Vesta Tilley, Chas. T. Aldrich, Lew Dockstader, Lamont Family.

Adgie and her lions was at the Coeur d'Alene Theatre, Spokane, Wash.

Charles Thomas Parsloe died at New York City.

Billy and John S. Spencer were billed as the Spencer Brothers.

El Zobodie was playing the Orpheum Circuit.

Rialto Rattles

RELEASED

School Teacher: "Bobby, give me a sentence which contains the word 'de-light.'"

Bobby: "Dis morning I opened der window and let in de light."

HARRIS' REVISED RHYME

Rain, rain come to stay,
Says the owner of a play,
For your falling every day
Makes business good on old Broadway.

LITERALLY AND THEATRICALLY

So Jack Johnson wants to come back and add to the list of Shakespearian actors. This might be all right but the public seems to have had "Too Much Johnson" already.

UNCONSCIOUS

The state of being when an act is told the salary in one of the Brooklyn or New Jersey picture houses.

WHO IS THEN?

Arthur Doyle of the act of Doyle and Patsy, man and wife, says that he is not the Patsy either on or off.

FASHION NOTE

Film actors will continue to wear diamonds for quite some years yet.

THE FEARFUL SEX

Girls like to dress as well as boys but boys don't like to dress as girls because they are afraid of pneumonia.

TRY TO FIND:

An act without a jazz band.
A chorus girl from a poor family.
An author who does not think his play is the best in town.

A first night show with no bootleggers in the audience.

An orchestra leader who didn't show Whiteman how to play.

A lyric writer who knows how to spell.

An acrobatic team without an accent.

WORTH SEEING

The management of the "Greenwich Village Follies" announce that Raymond Hitchcock will play Romeo in the balcony scene from Romeo and Juliet in "Hitchy-Koo" when that show opens early in February.

RESTAURANT OWNERS

With a new Chinese restaurant opening up on Broadway it looks as if, outside of the automat, all the restaurants in the White Light district will soon be owned by the Salvins and the Chinks.

BROADWAY PROVERBS

A fool and his money produce musical comedies.

Handsome is as makeup does.

A bird in the hand is half of an animal act.

Two wrongs never make the big time.

It's a long vaudeville routing that is good for more than three weeks.

OFFICER—LOCK HIM UP!

It is rumored that Boston has run out of "keys to the city" to give to visiting performers.

This will be disheartening to many ambitious artists desirous of securing them, in the hope that they could close their open time with them.

ADDED TO EQUITY LIST

Dr. Alfred Renecvici, of No. 513 Sutter Street, San Francisco, has been added to the list of Honorary Physicians of the Actors' Equity Association.

DRAMATIC and MUSICAL

NAZIMOVA RETURNS TO SPEAKING STAGE IN "DAGMAR"

"DAGMAR," a play in six scenes and two parts, adapted from a play by Ferenc Herczeg, by Louis Ansacher. Produced at the Selwyn theatre, Monday evening, January 22.

CAST

Countess Dagmar	Nazimova
Masha	Pola Verina
Karola	Sophie Wilds
Viscount Stanley Lytton	Gilbert Emery
Capt. Rioni	Donald Call
Count Egon Holl	Frederick Perry
André Belisar	Charles Bryant
Claire Annerley	Greta Cooper
An usher	Myra Brooks

After an absence of several seasons, Nazimova returned to the spoken drama in a vehicle that is inconsequential in itself, but is carried through by the petite star's personality and clever work. As "Countess Dagmar," of many loves and conquests, the play was more or less a one star affair, with no opportunity for another to shine. If the opportunity were there, the holder would doubtless have failed to outshine the one in the leading role, for it was plain from the start that it was Nazimova the audience was interested in and not so much the play.

In the third scene, which ended part one, Charles Bryant, whose role lacked conviction, worked up to a fair climax, which might have been done away with, and the audience laughed, just at the moment supposed to be tense. However, the curtain was applauded heartily even as the patrons laughed which illustrates the attitude exactly. Nazimova was liked immensely, even though the play was nothing, and she was treated like a cute spoiled child. For anything she did was all right. If the play lasts longer than it really ought to, the secret will be in the admiration the women theatregoers have for Nazimova and certainly a triumph for her.

The talk is almost continuous, every minute of the play's running time, and little if any action, with the exception of the final scene, and probably the last scene of the first act. Countess Dagmar is first seen in her dressing room in her villa at a European watering place. With her friend, she is discussing a past and prospective lover. Dagmar's maid in the meantime is carefully massaging her head, while the diminutive star is perched on a sofa very much at home. Subsequently she is seen at the beach and then at her boudoir.

In the first scene she receives one of her lovers apparently for the last time, and he presents her with a knife when she shows interest in it and he tells her it once belonged to a murderer who killed his wife by stabbing her in the throat. She makes it known that she would like to meet a real murderer. In the next scene at the beach she meets the wealthy murderer who has killed his wife and evaded the consequences. In her boudoir they tell each other how much they love and care for one another and she asks him to kill her if she slips out of his arms and into one of her old spells wherein she seeks to conquer and gives way to her lust.

In the succeeding scenes in part two, she meets an old flame and decides to win him back from his betrothed. Later at the opera house corridor she awaits the one time lover, but Belisar, the present follower, arrives instead and evidently knows of the mistress's new longing. In the final scene in her bedroom, her murderer-lover returns when everyone thinks he has sailed away and the scene ends with the countess being stabbed in the neck. Viscount Stanley, former flame, comes in answer to a phone call made before the murderer entered her room, finds the body and the show is over.

Nazimova was always excellent, even though one realized that the scene in ques-

tion never could happen in real life. Charles Bryant, as André Belisar, who married the widow of an oil king and then killed her, later killing the Countess, did very well but few took his work seriously. Gilbert Emery as Viscount Stanley Lytton, proved to be adequate for the role, also Frederick Perry as Count Holl. Others in the cast with minor roles did well enough.

Probably no show this season was produced for as little money as "Dagmar." All six scenes are designed so that no more than one-third of the width or depth of the stage is taken up, and each set is furnished modestly. Outside of Nazimova's salary the next greatest weekly expense of the cast must be the musicians heard playing in the distance in the opera house corridor scene.

LADY BUTTERFLY," IS FAST AND BRIGHT WITH TUNEFUL MUSIC

"LADY BUTTERFLY," a musical comedy in two acts and four scenes, adapted from a farce by Mark Swan and James T. Powers. Book and lyrics by Clifford Grey. Music by Werner Janssen. Produced at the Globe Theatre, Monday evening, Jan. 22.

CAST

Duval	Vic Casmore
Horatio Meak	Lionel Pape
Pansy	Rona Wallace
Jack Owen	Edward Lester
Billy Browning	Allen Kearns
Henry Crawford	George Trabert
Fisher	Frank Dobson
Caroline	Maude Eburne
Mrs. Stockbridge	Gertrude Maitland
Mabel Stockbridge	Mabel Withee
Alfred Hopper	Florenz Ames
Enid Crawford	Marjorie Gateson
Bobby	Janet Stone
Frances	Aline McGill
Ruth	Marion Hamilton
Mr. Stockbridge	Lionel Pape
Briggs	Edward Lester
A Policeman	Raymond Hunter

"Lady Butterfly," upholds the Globe's reputation for housing high class musical plays, proving to be one of the most colorful and pleasing shows of its kind to be seen this season. Good comedy, music and clever dancing, all staged in novel manner contribute toward making the newest musical comedy in town a decided hit. The book originally was Mark Swan's "Somebody's Luggage," and has much more action in it than the average musical comedy script.

Among the dancers, Horton Spurr gave a great exhibition of acrobatic dancing and made another hit close to the end of the show. Jack Donahue was a close second with his style of dancing and comedy. Janet Stone, Aline McGill, Florentine Gasanova, Nick Long, Jr., and Marion Hamilton also showed some unusual steps.

Other principals in the cast included Allen Kearns, Mabel Withee, George Trabert, Frank Dobson, Maude Eburne, Florenz Ames and Marjorie Gateson, who did very well with their respective parts. Ames has been seen in vaudeville as a member of the Ames and Winthrop team and his comedy went over good as usual. Mr. Trabert and Miss Gateson handled most of the singing, and their duets were always pleasing.

The music by Werner Janssen has the tuneful qualities of a hit score and several numbers sung in the show will probably become popular before long. Clifford Grey's lyrics are well adapted to the book and score.

In staging the show Ned Wayburn has done some of the best work of his career, which accounts for the excellent, colorful and fast moving production lavishly produced.

SAM KINGSTON ILL

Sam Kingston, general manager for Florenz Ziegfeld, Jr., was absent from his office several days last week due to an attack of grippe.

"ROMEO AND JULIET," WITH JANE COWL A NOTABLE WORK

SHAKESPEARE'S "ROMEO AND JULIET," staged by Frank Reicher and presented by the Selwyns at the Henry Miller Theatre, Wednesday evening, Jan. 24, 1922.

CAST

Samson	Bailey Hick
Gregory	Frank Davis
Abram	Edward Broadbent
Balthasar	Richard Bowler
Benvolio	Vernon Kelso
Tybalt	Louis Hector
Capulet	Gordon Burby
Lady Capulet	Grace Hampton
Montague	Lionel Hogarth
Lady Montague	Laline Brownell
Escalus	John Crawley
Romeo	Rollo Peters
Paris	John Parrish
Peter	Milton Pope
Nurse to Juliet	Jessie Ralph
Juliet	Jane Cowl
Mercutio	Dennis King
An Old Man	Neil Quinlan
Friar Laurence	Robert Ayerton
An Apothecary	John Crawley

"THE CHERRY ORCHARD" MOSCOW PLAYERS' THIRD OFFERING

"THE CHERRY ORCHARD" a four-act comedy by Anton Tchekov, presented at Jolson's 59th Street Theatre by the Moscow Art Theatre, on Monday evening, Jan. 22, 1923.

CAST

Liuboff Andreievna Ranevskaya	Olga Knipper-Tchekhova
Anya	Alla Tarasova
Varya	Vera Pashenaya
Leonid Andreievitch Gaieff	Constantin Stanislavsky
Yermolai Alexelevitch Lopakhin	Leonid M. Leonidoff
Peter Sergelevitch Trofimoff	Nikolai Podgorny
Dunysha	Vassily Bulgakova
Firce	Vassily Luzhsky
Yasha	Nikolai Alexandroff
A Tramp	Alexei Bondiroll
A Station Master	Ivan Lazaroff
Post Office Clerk	Lyoff Bulgakoff

Some one must have perceived the fact that a Shakespearean play was a thing of life and beauty, and "Romeo and Juliet," the particular one, for such is the production, and Jane Cowl its star. The performance of Miss Cowl in this Shakespearean production after seeing another on Broadway recently is all that one can ask for. From the first riotous encounter of Montagues and Capulets in the streets of Verona to the carnival of death in Juliet's tomb, every scene was played for its full worth by highly capable actors who knew just what they were about. Defects were noted by the observant, but only the carper found time to dwell on them.

The performance was equally notable for its vernacular quality, the accent of life in the living and for the eloquent intensity with which moments of supreme emotion were rendered.

The Romeo of Rollo Peters smiled at the jests of his comrades like the good fellow he was, yet touched both extremes of the scene in Friar Laurence's cell, in which he measured his length on the floor and then rose to the pinnacle of joyous expectation.

In the role of Juliet, Miss Cowl's speech, though quite free from mannerisms, is "modern" and at times colloquial. During the moments of Juliet's extreme girliness, the comedy of impatience with the nurse, Miss Cowl touched upon rather than exploited, yet if there was error, with the general liberties taken, one would feel that it were on the right side.

The one thing essential to the part was always there, and was denoted by means so simple and true that they defied analysis. There was youth to begin with, touched with the beauty and the mystery of great love. The balcony scene was as familiar as a caress, utterly ingenuous and impassioned; yet it positively sang with lyric exaltation. The potion scene ran the full gamut of womanly trepidation, grisly fear and heroic resolution. The ultimate scene in the tomb was perhaps the finest of all in its conception, as it was the most moving. For here Miss Cowl rose to that rare height where gesture is impotent and speech most effective when most subdued.

The work of the other members of the cast, especially Jessie Ralph as the "nurse" was adequate.

\$6,000 A WEEK FOR THE ASTOR

A weekly rental of \$6,000 is being paid by the Film Booking Office for the Astor Theatre where their film "The Third Alarm," is being shown. For this amount the Shuberts besides the four walls of the theatre throw in the services of the regular house help and the house manager. The picture is there for a four week period and will conclude its engagement on February 4.

In the third of their series of plays the Moscow players gave a so-called comedy by Anton Tchekov, dealing with the improvidence of a middle-aged brother and sister who do not lift their hands to avert the dissipation of their fortunes, are finally dispossessed and whose beautiful estate with its wonderful cherry trees is being dismantled, as the curtain falls, to make room for some suburban villas. Handicapped as we are by knowing no Russian it was a difficult task to follow the action of the play as movement is more or less in the discard in this production. There are technical bits, such as the dropping of the purse and the sound of the axe, the darkening of the stage as the shutters go up and some of the emotional moments that impart a general idea of what it is all about but for the most part following the thought is heavy sledding.

Scenically the play hits some high spots and some very low ones and as far as acting is concerned, the stock of the Moscow players took a slight, but nevertheless noticeable drop with this play. The most effective characterizations were done by Mme. Tchekhova as the land owner and Vassily Luzhsky as the old footman.

CLOCKING PHILA. AUDIENCES

The clocking system adopted by the Shuberts in their New York theatres is now in vogue in all theatres in Philadelphia. The Klaw and Erlanger as well as the Shubert houses have clockers on the door and check every one coming in. One night last week a producer who attended an opening in a K. and E. house there was clocked six different times as he walked in and out of the theatre prior to the beginning of the performance.

WAXMAN AFTER "LOLA" SHOW

A. P. Waxman, general manager for F. C. Coppicus, who produced "Lola in Love," recently out of town, is negotiating to take over the production from Coppicus. Since its initial production at Scranton last month, "Lola in Love" has been rewritten by William Morris and Waxman anticipates when he takes the play over to present it in a New York theatre. The cast will be the same as it was on the initial tryout.

"LADY BILLY" CLOSING

Mitzi will wind up her tour in the musical comedy "Lady Billy" within two weeks and will return to New York to begin rehearsals for a new musical play now being prepared for her by Zelda Sears and Harold Levy, who also collaborated on "Lady Billy" and "The Clinging Vine."

Paul Haggerty is now playing the piano for Zaza and Adele.

George Burton has been added to the cast of "Steamroller Brendler."

Rose and Ruge have been routed over the Proctor time in a new act.

Tom Wise and Juliette Day have been added to the cast of "Old Man Smith."

Nel Vernon opens this week with Ed Blondell act, "Lost Boy," booked by Ike Weber.

Rouge and Rose will open on the Keith time at the Prospect Theatre on Thursday.

Daisy Martin, comedienne, has been signed for ten weeks with "Broadway Brevities."

Hazel Cox and Company opened at Chester, Pa., on Monday, in a new act by Mae Tully.

Edwards and Beasley have been routed over the Orpheum circuit and opened this week.

Danny Simmons is this season playing "Jiggs" with Gus Hill's No. 1 "Father" company.

Ruth Draper gave her final New York recital at the Broadhurst Theatre last Sunday night.

Dan Healey, who closed lately with "Steppin' Around" will shortly be seen in a new production.

Obey and Amores, eccentric dancers and acrobats, have been given a route over the Poli time.

The Ford Dancers will open for a tour of the Orpheum circuit in Winnipeg on Sunday, Feb. 4th.

Margo Rafarro is being featured on the Pan time with the former Shubert unit "Steppin' Around."

Grace Valentine is now in vaudeville and is playing a sketch called "Four-flush" over the Keith circuit.

Jean Middleton is preparing a new single for vaudeville which Johnny O'Connor has written for her.

Billy Weston and Mabel Romane have combined in a new act and are now playing the Loew time.

"Rube" Demarest, of Demarest and Williams, was operated on last week for the removal of his tonsils.

Philip Barry's play, "The Jilts," now rehearsing at the Belmont Theatre will be rechristened "You and I."

Dave Chosen is going to England, where he will open on May 6th, for a tour of the Moss-Stoll houses.

Bruce Edwards, general manager for Charles Dillingham is taking his annual vacation at Palm Beach, Florida.

Ben Barret and Company will break in a new dramatic playlet, "Man to Man," in Wilmington next week.

Camille D'Arville, former operatic star, will shortly be seen in Keith vaudeville in a new singing act.

Mary and Elizabeth Keene have succeeded Kitty and Speedy Ryan in Earl Lindsay's "Dance Creations of 1923."

Helen Travers and the Bush Sisters have been added to Harry Walker's revue at the Hotel Kenmore, Albany.

Helen Devlin has been signed for the ingenue role in the forthcoming production of "Greenwich Village Scandals."

ABOUT YOU! AND YOU!! AND YOU!!!

Mae Tully's new production for Keith vaudeville, "Loads of Misery," opened at the Greenpoint Theatre on Monday.

Howard Lang has succeeded Emmett Corrigan in the leading role of "The Monster," now playing in Philadelphia.

Nancy Gibbs will have Peggy Wood's former role in the forthcoming revival of "Maytime," to be made by the Shuberts.

Charlotte Drew and Nellie Brewster sailed for Panama last week to appear in the revue now being offered at The Tavern.

Jack Kearny has been signed for one of the principal roles in "Thumbs Down," the new drama by Myron C. Fagan.

Morris and Klein, blackface comics, opened on the Independent time last week in their comedy skit, "After The Bout."

Marcy Rosen is rehearsing a school days act for the small time houses. It will be a nine people offering, mostly girls.

Joe Rolley, who has fully recovered from his recent operation, has been engaged for the new production of "Hitchy-Koo."

Babe La Tova and the Clark Sisters have been signed for Max Ford's dance revue, to be seen shortly in the local vaudeville houses.

Camilla Lyon, last seen here in "Wild Oats Lane," joined the cast of "The Love Child," at George M. Cohan's Theatre, last week.

Grace Linton and Ruth Byron are rehearsing a new vaudeville act which they will shortly present in the local vaudeville theatres.

Bertram Harrison, stage director for A. H. Woods, sailed for London this week, to stage the London production of "Partners Again."

Hal and Frances will shortly make their appearance in the local vaudeville houses in Bobby Higgins' former comedy skit, "Oh, Chetney."

Marshall Montgomery, ventriloquist, has been routed over the Loew circuit, and will do the same act in which he has been seen of late.

The Crisp Sisters have formed a new act with Sidney Grant, who formerly did a single, in which they opened at Morristown on Monday.

Mrs. Rodolph Valentino and Vincent Lopez and his band were the features of the bill at the Sunday Concert at the New Amsterdam Theatre.

Ed Janis and Company in their dance revue, have been routed over the Keith southern circuit and will open in Richmond, Va., Monday, January 29.

Ruth Donnelly, who scored quite a hit in George M. Cohan's comedy, "Madeline and the Movies," has been signed for "The Crooked Square."

Ethel Arnold, Burns and Sargent and the Kellar Sisters and Lynch opened at Bongiovanni's, Pittsburgh, last week, under the direction of Harry Walker.

Francine Wouters, Charles Halton, William Franklin and Selene Royle have been added to the cast that will support Joseph Schildkraut in "Peer Gynt," to be produced by the Theatre Guild at the Garrick Theatre, Monday evening, February 5.

Layman and Kling, dancers, will retire from the cast of "Elsie," John S. Scholl's musical comedy now in Chicago, and will return to vaudeville.

Cliff Frazer and his syncopated trio have been signed for ten weeks to provide the dance music at Joe Woods' Blue Goose Cabaret, Greenwich Village.

George W. Monroe, famous as "Aunt Bridget" is the proud grandfather of a baby girl born to his daughter, Mrs. Warren Reindels, in Atlantic City last week.

Hal Skelly and Mary Lucas will have prominent roles in the forthcoming production of "Cinders," a new musical production to be done by Edward Royce.

Constance Binney will have the leading role in "The Crooked Square," the new play by Samuel Shipman, scheduled for early production by Mrs. Henry B. Harris.

Elvia Bates has resigned as secretary to I. H. Herk, head of the Affiliated Theatres Corporation, to open a vaudeville booking office in the Romax Building.

William Carluomagno, the artist, will design the settings for the forthcoming production of "Greenwich Village Scandals" to be sponsored by the Vagabonds, Inc.

Ben Hendricks, Frank Burt and Ann Mack Berlin will have prominent roles in the forthcoming production of Thomas Fallon's new mystery play, "The Wasp."

Ann Reader has been added to the cast of "Hail and Farewell," the new play by William J. Hurlbut in which Florence Reed will be starred by Joseph E. Shea.

"Pop" Mosconi, father of the Mosconi family, twisted a ligament in his leg last week, while doing a stunt at the end of his children's act, and was laid up for two days.

Evelyn Law, who recently underwent a slight operation, has returned to the cast of "Ziegfeld Follies." Rita Owen had been playing her part during her enforced absence.

Georgie Raft, Johnny Martin, Bunk Fitzgerald, Walter "Jazzbo" Gallagher, and Charles Stewart will appear at the Mask and Movie Ball at Terrace Garden Friday night.

Jimmy Dunn has been added to the cast of "Sun Showers," the new musical show by Harry Delf, which is being produced by the author in conjunction with Lew Cantor.

Edgard McGregor, the producer, made a flying trip to Chicago last week, to strengthen scenes in the musical comedy, "Elsie," which he expects to transform into a hit.

Mildred Holliday, who was the featured dancer with Joseph Gaites' musical play, "Up In The Clouds," is being featured in a new revue at the Hotel Richmond, Richmond, Va.

Princess Rajah is convalescing in the French Hospital, from a recent operation, brought on by her chair-lifting trick done with her teeth, in vaudeville, as part of an Oriental dance.

James Barton & Co., Bert Baker & Co., James C. Morton & Co., Ethel Davis, Burt and Rosedale, Leonard and Eddy and the Skating Hamiltons were on the bill at the Ambassador Theatre Sunday night.

Sylvia Clark has quit the Jones-Green unit show, "The Spice of Life," and has returned to vaudeville. Anna Chandler is now heading the unit show for the remainder of the season.

Arthur Pearson, the burlesque producer, sailed for London last week to close negotiations for the production of a new revue which he will do in conjunction with a London manager.

Clifton Webb, the dancing juvenile, has returned from abroad and is to have a prominent role in the new musical comedy which John Murray Anderson is readying for production.

Jean Barrios, the female impersonator, who has been appearing over the Orpheum circuit during the past two years, opened for a tour of the Keith houses at the Regent on Monday.

Lillian Watson and Jack Princeton have dissolved their vaudeville partnership. Princeton will do a new double act with Betty Winslow, while Miss Watson will go it alone as a "single."

Irving Fisher has joined a piano trio which will play the larger motion picture houses throughout the Middle West and then come into New York to appear at the first run houses here.

Myles Murphy has been loaned to the Eureka Producing Company for a two week period by Sam H. Harris to go ahead of "Where the Subway Ends." Richard Riddick is manager of the company.

Bert Wheeler, of Bert and Betty Wheeler, will be seen in a comedy next season called "Spark Plug," as the character of Barney Google, taken from the comic strip in the Hearst newspapers.

Ernst Bial, of the old time music hall concern of Koster & Bial, is arranging music now for one of the large publishing houses. For a side line he manufactures a patent medicine for rheumatism.

Will Rogers, Brandon Tynan and Gallagher and Shean introduced a new scene in the "Ziegfeld Follies" last Monday night. It is a musical melodrama called "Cuckoo Nell, the Gal of the Golden West."

Wood and Wyde will play several weeks in vaudeville prior to Frank Wood beginning rehearsals for a new musical comedy to be produced by A. L. Erlanger. They will revive their act, "All Right, Eddie."

Frank McGlynn, well known for his Abraham Lincoln role, will do a turn in vaudeville shortly, which will be a comedy act that includes him making up for the Lincoln character in view of the audience for the finish.

Remy Carpen, last seen here in "The Plot Thickens," has completed plans to appear here in the early spring in a Shakespearean travesty, "The Marriage of Hamlet," which was recently produced in Paris by M. Gemier.

Frank Bongiovanni, proprietor of the Nixon Grill, Pittsburgh, was in New York last week looking over features for his cabaret. He left last Monday taking back Harry Walker's "Cinderella Revue" for an indefinite run.

Sidney Sheppard has retired from the cast of Lewis and Gordon's tabloid version of Fred Ballard's "Young America" and is rehearsing with "The Wasp," a new mystery play by Thomas Fallon, author of "The Last Warning."

Fred LeCompte has resigned as manager of "Robin Hood" and returned to Chicago on account of the illness of Gudrun Walberg (Mrs. LeCompte). He reports that the "Robin Hood" show continues to do good business.

A SENSATION WHEREVER SUNG

COAL BLACK

THE WONDER SONG!

WHEN THE LEAVES COME TUMBLING DOWN

By RICHARD HOWARD

GREAT BALLAD

WONDERFUL MELODY
CHARMING LYRIC

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU'VE GOT TO SEE MAMMA EVERY NIGHT

(OR YOU CAN'T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD

A SMASHING SONG HIT.

GET IT NOW!

London's Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.

AL.
BLACK

A GENUINE

CRYING

ANOTHER HIT BY THE TE

I CRY

By NED MILLER

A REAL BALLAD

IN A C OF THE ALL ON

By JESSE CRAWFORD

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BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
CINCINNATI
111 East 9th Street
TORONTO
155 Yonge Street

LEO F
711 Seventh
LONDON, W. C. 2, ENGLAND—138 Charing Cross

OLSON'S ACK MAMMY

BIG SONG HIT

UNNOVELTY!

GOR YOU

THE TERS OF "WHY SHOULD
I CRY YOU?"

LLER CHESTER COHN

REAT HARMONY SONG!

ORNER HEWORLD OR OWN

RAW and GUS KAHN

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New York

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CHICAGO
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MINNEAPOLIS
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PHILADELPHIA
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KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

AL JOLSON

JUST MAKES THE AUDIENCE HOWL SINGING HIS
NEW NOVELTY SONG SENSATION

TOOT, TOOT, Tootsie GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

AN INFECTIOUS MELODY

A LYRIC OF CHARM

London's Newest Waltz Hit!
LOVELY LUCERNE
The Swiss Waltz with a Yodel.

MELODY LANE

MUSIC MEN'S BIG CONVENTION FOR CHICAGO ON JUNE 4

Music Industries Chamber of Commerce Plans Big Meeting of Publishers, Dealers, Manufacturers and All Others Connected with Industry—Band Tournament To Be Feature

The Board of Directors of the Music Industries Chamber of Commerce held a meeting at the Hotel Drake, Chicago, on Friday, January 26, and made three important reports concerning activities of the Chamber's Trade Service Bureau, which are of particular interest to music men, and approved the details of the forthcoming convention as reported by the Convention Committee.

The report of the Convention Committee, which was favorably acted upon, provides for the annual convention being held at the Hotel Drake, beginning Monday, June 4, 1923, and, as usual, it will be a four-day session. While the convention headquarters will be the Hotel Drake, which has set aside accommodations for 510 persons, arrangements will be made with hotels in the vicinity to accommodate the balance of the delegates at reasonable rates.

Noonday luncheons, which have been successful during the last two years, will be continued. An innovation has been made in regard to the opening Chamber session, which will take place immediately following the first luncheon on Monday, June 4, and will be a part of the speaking program of that event. There will be no official entertainment or business sessions on either Monday or Tuesday evenings, those being kept open for individual entertainment of delegates. On Wednesday evening the big dinner of the Convention,

open to the entire music industry, will be held under the auspices of the National Association of Music Merchants.

On Thursday the big function will be a band tournament, which will take place in the park adjacent to the Hotel Drake and which will be broadcasted throughout the country, from the powerful radio station of the hotel. Many of the best known bands in the United States are expected to take part in the tournament. Incidentally, President C. D. Greenleaf, of the Band Instrument Manufacturers' Association, has announced that he has underwritten the band tournament to the extent of \$10,000 and has proposed that it be open to all of the high school and similar bands of that type that might be developing into excellent organizations.

The idea of opening the tournament to school orchestras is expected to be a great publicity stunt and also assist materially in the campaign to create as many school orchestras as possible with beneficial results to instrument manufacturers and music publishers.

Rooms for exhibition purposes of manufacturers or publishers will be obtainable from the Hotel Drake, but will be confined to members of the Chamber and its various member associations.

The Board of Directors, at their meeting Friday, voted to affiliate with the Arbitration Society of America and adopted a resolution to that effect.

REMICK ENDS ORCHESTRA CLUB

Jerome H. Remick & Co. have discontinued their orchestra club, and from now on orchestrations will be given free as usual to all recognized leaders of standing, and all others charged 25 cents each. Abe Holzmann is responsible for the new move as head of the band and orchestra department of Remick's.

Several reasons for the change are advanced by Mr. Holzmann, who is facing the situation squarely. One of the reasons, according to Holzmann, is that a concern is under obligations to send two numbers a month to each club member. As no house is able to turn out two hits a month, it stands to reason that orchestrations are sent to subscribers, of numbers that mean nothing to the publisher or the public. The most recent orchestrations are played many times when the hit song of the house is set aside for the time being while the new ones are being played. On the other hand if a publisher has a real hit, sooner or later those who belong to orchestra clubs hear about the number and send for it.

In the opinion of Mr. Holzmann, almost all of the out-of-town club members are amateurs, many times a subscription being received from a man whose daughter is taking violin lessons. Such club applications are being received daily and they are now being returned, or a form letter sent asking if they wanted any particular orchestrations at the rate of 25 cents each.

Amateurs, said Mr. Holzmann, will pay for a copy of a hit orchestration, and as to regular leaders, the publishers will always run after them and hand out free orchestrations. The club idea, while a success as a money maker, requires constant work by a clerical staff who must look after the lists, stencils, etc., and maintain a separate index of the cash customers who buy by mail and of club members, who come under the head which this new ruling affects.

WURLITZER CO. ISSUING BONDS

The Rudolph Wurlitzer Company is issuing \$4,500,000 in six per cent sinking fund, gold debenture bonds, which will become due on January 15, 1938. The sinking fund will retire annually \$180,000 beginning May 15, 1923. Halsey, Stuart & Company are handling the issue.

According to the prospectus put out, the Wurlitzer organization has earned a profit for every year of its twenty-five in existence and its net profits during the past five years have been enormous, probably due mostly to the type of organ manufactured by the concern and which has been established in all the large movie houses. In addition to organs the firm manufactures and sells various instruments and also sells phonographs, records and sheet music, etc.

The Wurlitzer issue coupled with the recent issue of Lyon & Healey, Inc., makes \$7,000,000 that has been invested in the music business within two weeks.

SOCIETY RE-ELECTS OFFICERS

All officers of the American Society of Composers, Authors & Publishers, were re-elected last Thursday at the annual election held by the Society's Directors.

As heretofore the Society's officers are: George Maxwell, president; Victor Herbert, 1st vice-president; Gustave Kerker, 2nd vice-president; Glenn MacDonough, secretary; Raymond Hubbell, treasurer, and Jay Witmark, assistant treasurer.

BRADFORD APPEALS CASE

Perry Bradford, the music publisher who was sentenced by Judge Knox in the United States District Court last week to serve four months in the Essex County penitentiary after conviction of subornation of perjury in connection with the rights to the song "He May Be Your Man, But He Comes to See Me Sometimes," has appealed the case and is now at his music offices in the Astor Theatre building.

WRITERS TO MEET WEEKLY

The first of the weekly Dutch-treat dinners and get-together affairs of the members of the Composers and Lyric Writer's Protective League, of which Geoffrey O'Hara is president, was held last Wednesday evening at Keene's Chop House, at 6 P. M.

For the purpose of developing the social part of their welfare, the members of the league have decided to have one of the Dutch-treat dinners every Wednesday evening at the same hour and place. As mentioned at their last meeting, the members of the league wish to go on record as a body that wishes to co-operate with publishers, and also wish to correct the impression that they are out to fight them.

The league wants it understood that since its organization two years ago, it has held no secrets, and merely stands for justice and a square deal for its members.

SOC. COLLECTS SMALL AMOUNT

The American Society of Composers, Authors and Publishers collects approximately one-twentieth of one per cent of the total of admissions paid yearly in the United States to motion picture theatres, although the society's members own or control the copyright of musical compositions comprising forty per cent of the average musical program of motion picture houses which is essential to the show of most every movie theatre.

Data compiled and collected by the Will Hays organization on the motion picture industry, contains one item of \$520,000,000 as the total amount of paid admission to movie houses each year. The American Society of Composers, Authors and Publishers collects about \$250,000 yearly from the movie houses as performing license fees.

MUSIC BUSINESS BOOMING

The music business, in a slump which has lasted for months, has come out with a rush, judging from the orders from all parts of the country which have come in during the past few weeks. Music printing plants are rushed with orders and are away behind in the filling of them.

The big plant of Robert Teller, Sons & Dorner, which prints the big share of all the popular music published in the country has been working overtime for the past two weeks and is still a considerable way from being up with the filling of the numerous orders which have been placed during the past week or two.

TEN-YEAR-OLD'S SONG PLACED

"My Mother's Lullaby," the song written by ten-year-old Betty Gulick of the Triangle Music Company's staff will be introduced in Europe by the Dolly Sisters who sailed for France, Tuesday, on the *S. S. Berengaria*, and will open at Cannes, France. After playing other European centers including Monte Carlo they will open in England for an indefinite period.

The song will be in the Dolly Sister's act for several months at least.

TO REVISE COPYRIGHT LAW

Plans for a revision of the copyright law which will permit the United States to join the International Copyright Union were completed last week following a two-day conference between the International Printing Trades Unions and the Authors' League of America.

A draft of the proposed amendments to the existing law has been embodied in a bill to be presented shortly to Congress.

WARREN IN VAUDEVILLE

Charles Warren has severed his connections with Stark & Cowan as a staff writer, and is joining the cast of the American Comedy Four, which opens this week in vaudeville at a Philadelphia house.

THE GILBERT EXPANSION PLAN

Several weeks ago when the L. Wolff Gilbert Music Corp. were re-incorporated for one million dollars, they invited the public to participate in the subscribing of the issue of stock.

Several important personages in the commercial world interested themselves bought some shares and are on the directorate. Then a plan was evolved whereby the company would endeavor to interest the orchestra leaders and musicians in the purchase of some. To date, this plan is working out way beyond the most sanguine expectations of this firm. Hundreds of leaders are taking advantage of what seems their first opportunity to share in the possible profits of songs and numbers that they are greatly responsible for making.

The Gilbert firm reports to the writer that they are signing from 75 to 100 a day and that no subscription is refused, no matter how small, because the fact remains that the moment the musician is a share holder, large or small, he is naturally a booster.

"SONG PUBLISHER" SENTENCED

TOLEDO, O., Jan. 29.—Charles Smith, negro song publisher recently arrested on a charge of using the mails with intent to defraud, was sentenced last week to serve three and one-half years in the Federal prison at Atlanta.

According to the testimony given by Thomas D. Milligan, Smith secured sums of money from numerous people who believed that they possessed songwriting ability. He placed advertisements in papers asking that songwriters submit their manuscripts and upon their receipt wrote glowing letters, ending up by asking \$10 or \$15 to pay singing stars to use them. Later Smith would write the victim that the song had been sold for a big sum and request a substantial fee for the payment of attorney fees and his expenses for a trip to New York to collect the big sum for the song.

GOETTING ESTATE HEARING UP

Hearings are being resumed this week in Springfield, Mass., before a Special Master appointed by the Court, on the Colonel Goetting estate, which involves the Enterprise Music Supply Company.

Col. Goetting died on October 3, 1920, and was at the head of the Enterprise Music Supply Company, the oldest jobbing house in the business, which had obligations on its books of \$120,000 due to music publishers. Goetting was also interested in many other projects. Stuart & Chase, attorneys of Boston, are representing the music publishers at the hearings.

HARMS BALLAD POPULAR

The ballad "Love Sends a Little Gift of Roses," being plugged by the professional department of Harms, Inc., is said to be reaching the highest sales of any high class song ever put out by that organization. According to Otto Jordan, general manager of Harms, Inc., the song is being sung in vaudeville by more well known tenors and sopranos than any other similar songs on the market.

MORE SPACE FOR NEW FIRM

Ager, Yellen & Bornstein have taken additional space next to their present quarters and have enlarged their offices by one-third.

Three new piano rooms and other departments have been arranged in the additional space, making it possible to also enlarge the business department.

ABRAHAMS INCORPORATES

Maurice Abrahams, who has started in the music publishing business, has incorporated with the following directors: Maurice Abrahams, Henry Abrahams and Belle Abrahams.

BURLESQUE

SPLIT WEEK AT THE PARK BRIDGEPORT

THREE DAYS FOR BURLESQUE

The Park Theatre, Bridgeport is no longer a week stand, on the Mutual Burlesque Circuit. Starting this week the shows will play that house but three days. The "Georgie Peaches" is the first show to play the house under the new arrangement. This show will open there Thursday as will all the other shows that follow. The Park opened on Christmas Day and played to big business, in fact the house did very well the first week, but after that the business began to fall off, until a change of policy was made last week. The "Jazz Babies" played the Park last week and the business was better it is said, than the previous week, but not enough to warrant the continuing of the week policy.

The Mutual shows started playing Bethlehem this week, with "Smiles and Kisses." Ben Levine has taken over the house, which will play the Mutual attractions this week and next week, for the first three days of the week after that this city will be a week stand.

The Bijou, Fall River which opened last week as a Mutual house, has discontinued as a week stand. Starting this week it will play the shows three days instead, splitting at present with Bethlehem, Pa. "Smiles and Kisses" was brought in from that city to Fall River, Wednesday night.

The shows will be routed from Newark to Bethlehem to Fall River to Wilkes-Barre, after this week, for two weeks, when the route will again be changed.

DANCING SCHOOL FOR CHORUS

The Chorus Equity Association has established a new dancing school for the benefit of its members who may not be fully equipped to procure positions in musical shows.

The school is in charge of William MacPherson who has been given the use of part of the quarters in the building occupied by the Chorus Equity. The fee charged by MacPherson is one dollar per hour, which is considerably cheaper than the usual rate, and each pupil receives his personal attention. All money collected through this agency goes to MacPherson, and the hours are from one to five in the afternoon.

One of the main reasons for opening the school, according to Miss Dorothy Bryant of the C. E. A., is the fact that many girls arrive in New York with a show, for which they may have been cast as being of a certain type. These girls know little about dancing and are unable to get a job in the average musical show because they cannot dance well. By establishing the school it is believed that many girls in a short period, will be better able to secure positions.

"WELCOME STRANGER" FOR FILMS

The picture rights to "Welcome Stranger," the Aaron Hoffman comedy produced with such success by Sam Harris, were sold last week to the Resolute Film Corporation of 1493 Broadway, New York, for a sum in the neighborhood of \$30,000.

The play opened in Chicago in 1920 and scored a tremendous success there, George Sidney appearing in the leading role. The cast for the picture production of the play has not yet been chosen but it is said that Sidney will probably have the part in pictures that he created on the stage.

EUROPE AFTER AM. BURLESQUE

Vienna, the capital city of Austria, is craving for American burlesque. Last week a letter was received by a New York burlesque producer from a friend in that city saying that theatrical managers over there were desirous of getting burlesque for one of the leading theatres in that city, and if that man chose to the theatre owners would be willing to guarantee a substantial return for the man's investment in bringing an all-American show, including principals and chorus over there. The letter stated that people in Vienna, Prague and other cities of what was formerly Austria-Hungary are crazy to see any sort of amusement classed as American and that, despite the low rate of exchange of the "kronen" the returns for an investment would be well worth while to the producer. The Vienna man in his letter told the American producer that if he would arrange to come over late in the Spring with one American company that he could remain over there and play in but six cities for a period of from six to eight months. He suggested that the chorus brought over be composed mostly of blondes and auburn haired girls for they would create great interest over there.

Very little American amusement has been seen in that country since the war. Last Summer a colored company of entertainers and a Jazz Band from London, which billed itself as an "All-Star American troupe," remained in one theatre in Vienna for twenty-eight weeks and during that time it is said the owners of the enterprise cleaned up a profit of close to \$75,000 in American currency.

Arthur Pearson, a former burlesque producer who had a show on the Shubert Circuit this season, sailed last week for England and it is reported that he contemplates making negotiations for the appearance on the Continent of several American burlesque companies. He contemplates having them travel through England, Germany, Austria, France and Switzerland. Pearson went over alone to close negotiations with certain London capitalists who it is said will finance the venture for him and give him sufficient cash to bring over four or five companies intact.

TRENTON WANTS BURLESQUE

TRENTON, N. J., Jan. 29.—Alleged false advertising in connection with a theatrical attraction has reached the courts here and is the first case of its kind heard in this state. It is in connection with a show given at a vaudeville and motion picture theatre and its manager was arrested and the case will be heard in the Second Precinct Police Court.

The charge is in connection with a show given on New Year's eve at midnight. It is alleged that a burlesque show was advertised to be given but at the last moment a vaudeville bill and pictures were substituted. A disturbance is said to have started in the theatre when it was announced that the change in bill had been made and police reserves were sent to quell what appeared to be an impending riot.

It is said by the police that all the trouble was caused by the switch in the bill. The performance was opened immediately after midnight and a big crowd filling the theatre to the doors was present. An announcement was then made that it was impossible to present a burlesque show but vaudeville and pictures would be shown instead. This started the disorder.

There are no regular burlesque attractions that play Trenton, neither the Columbia nor Mutual shows play the city but judging from the big audience which crowded the theatre on New Year's eve there is a big demand for that type of entertainment in that city.

MRS. TOM HENRY ILL

Mrs. Tom Henry, manager of the Gayety Theatre, Boston, is ill with pneumonia. Tom Henry is looking after the house.

GERARD SHOW BREAKS ALL RECORDS

\$12,500 IN NEWARK

Barney Gerard's "Follies of the Day" broke all burlesque records in Newark last week. The show played to over \$12,500 on the week at Miner's Empire. Business was so big that on Saturday afternoon an extra matinee was given at 5 P. M. and despite the hour the house was completely sold out. This prevailed all the week and the show played to capacity at every performance with hundreds of standees. Gerard has set a new record for burlesque and has done much to show the amount of business that a show of merit can do. In Boston on New Year's at the Gayety his show took in the unprecedented amount of \$4,700 for three shows on the day. The show was not a new one for Boston either, having played all summer at the same theatre.

Burlesque producers have looked at the Gerard figures with amazement and those familiar with figures declare that the "Follies of the Day" show will break all records."

B'WAY PRODUCERS AFTER ACTS

A common sight at the Columbia Theatre is the presence of Broadway musical comedy and revue producers every week. None of the shows get through for the week without a big attendance of the men that specialize in the high priced attractions that play the Broadway houses.

There is a reason for that, there is at present a great shortage of comedians and comedy acts so necessary for big revues and musical comedies. The experience of a number of the Broadway producers that have engaged comedians from burlesque have been successful and large numbers of performers engaged from burlesque have not only scored well in the higher priced shows but have quickly become drawing cards and prominent in the show business.

HUGHIE BERNARD ILL

Hughie Bernard, manager of Miner's Bronx Theatre, has been confined to his home with an attack of the grippe for the past week. During his absence George Miner is acting as house manager.

MUSICALIZED "ANNABELLE" OFF

Brock Pemberton has abandoned all idea of doing a musical version of "Good Gracious, Annabelle." Pemberton had hoped to sign Madge Kennedy for the title role, but before negotiations had been consummated Miss Kennedy affixed her signature to a motion picture contract.

When Pemberton originally announced his intention of offering a musical version of the Clare Kummer Comedy, both Arthur Hopkins and Florenz Ziegfeld claimed prior rights to the production. The latter threatened to submit complaints to the Producing Managers' Association, but never did take any action.

SUMMER SHOW FOR APOLLO

CHICAGO, Jan. 13.—Now they are talking about a new Summer show for the Apollo, to follow Eddie Cantor's run in "Make It Snappy." "Sally, Irene and Mary," a musical comedy, is the prospective production which is tentatively scheduled to occupy this playhouse during the Summer months.

"IRISH ROSE" BREAKS RECORDS

WASHINGTON, Jan. 29.—"Abie's Irish Rose," at the President Theatre here is in its eleventh week and is breaking all attendance records.

STEP LIVELY GIRLS AT THE COLUMBIA LACK SEQUENCE

A conglomeration of old and often used bits and jokes, and a disjointed interpolation of numbers are the principal features of the program presented by the "Step Lively Girls" at the Columbia, New York, this week.

The settings, most of which consisted of rich hangings in gold and silver draperies, were very pretty and the combination of colors and designs for the costumes of the principals and chorus, excited admiration.

George P. Murphy, in his famous Dutch character, "Gus Myers," rolled his "rrr's" as usual and appeared in many comic suits and scenes, finishing with an impersonation of a baby in the doctor's shop.

He did the best possible, with the material at hand, which included a stump speech, he remembered making, to elect Bryan. With Sadie Banks, he burlesqued a scene from "Three Weeks" with fair laughing effect. In his green suit he applied to the doctor for a prescription, but changed the same to pajamas for the baby attire.

George Douglas was seen to advantage in a series of different make-ups, hats and costumes, including a fur-trimmed Palm Beach suit, with which he wore big galoshes; and he had some telling scenes with others in the cast. His specialty with Leona Earl, in which he reads the telegram from mother and is mauled around considerably, is the cause of completely wrecking his wardrobe worn for this bit. At the finale he shows what he really looks like in evening clothes.

Leona Earle is one of the featured lady members and she appeared in quite a few numbers, including a dancing jazz, a widow number, backed by the girls in black costumes, and a whistling song with George Douglas. She displays a good form and line of action in all of her work.

Sadie Banks played Mrs. Myers for a time, with a Dutch dialect and it held on until the scene with the stage manager, who called the rehearsals for a production of "Lady Godiva." After that she was just Sadie Banks, with a dramatic scene, wherein she had a dream of an ungrateful daughter; also in her specialty, the main feature of which was a "Hello Prosperity" number which seemed to please. Her costume of red used in the opening number was particularly striking. Miss Banks does everything she does, well.

Laura Huston was another lively and pretty worker, who appeared to advantage in several numbers, for which she used tights, that displayed a pretty form. And she sang well, and danced in sprightly fashion, using several kinds of acrobatic steps. Her playing of the daughter's role with Sadie Banks was also well done.

Rose Bentley, prima donna, was handsomely gowned and in excellent voice. In "Chiquita," "Pearls," she was assisted by the eighteen girls and in her specialty she contributed solos, which went over nicely, especially the air from "The Chocolate Soldier."

Harry Hills was cast as the straight and appeared well in street and evening clothes in the various scenes, requiring careful work to allow the comedians to make the points of their remarks and actions. He appeared as the ticket agent, the doctor, the stage manager, and various other characters.

Walter St. Clair was a good utility man, as the waiter, the French husband, and he also assisted Douglas in the bit with the globe of the world.

The comedy bits that were well worked up were the dinner check and alley gag by Miss Earl and Murphy, Douglas and St. Clair; the singing lesson by Murphy and Douglas; the "Hold Up" by Douglas, Hills and Misses Bentley and Earl, and the express office with Murphy sending a wet package by parcel post. The scenes in the doctor shop were funny.—Mill.

THE ARISTOCRATS OF THE BALLROOM

JACQUES GREEN

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BILTMORE SOCIETY ORCHESTRA

WITH

WILLIE CREAGER

MORRIS & FEIL, Representatives

"ELsie" OPENS

CHICAGO, January 29.—Everybody having anything to do with the making of "Elsie," the new musical comedy which had its premiere last week came over to the Illinois Theatre. C. W. Bell, the librettist, came all the way from Hamilton, Ontario; Carlo and Sanders, two of the composers, who also wrote "Tangerine," traveled from New York, and Sissel and Blake, who wrote most of the tunes, came over from the Olympic, where they are playing in "Shuffle Along," cutting out most of their numbers in the latter show so that they could give almost their entire evening to the first performance of the new musical play. The critics have given it glowing notices. A review of this new production will appear in the CLIPPER next week.

There was some confusion in seating persons who attended the premiere of "Elsie," which scored a hit. The ushers seemed to know little about the arrangement of the house. Other complaints came from patrons, because the men's check room was closed. This house had been closed for a week after the flop of "Orange Blossoms," which did little business the two weeks it remained here. Although an old theatre, it has played some of the foremost productions for years and was managed in a way that provided every comfort for its patrons, but recently it seemed to lack proper attention, which may be one of the reasons it has drawn such small audiences.

NEW THEATRE FOR 3RD AVENUE

The northeast corner of Third avenue and Sixty-fourth street has changed hands for the second time in as many weeks and was bought by Louis Sheinhart, who will erect a theatre on the property. The premises are known as Nos. 1091 to 1095 Third avenue and No. 203 East Sixty-fourth street, and comprises five three-story buildings. A few weeks ago the property was purchased from the New York Historical Society by Daniel Freedman.

TYLER GIVING SCENERY AWAY

George C. Tyler recently made it known that he had scenery which had accrued for the past ten years in his storehouse in West 35th Street near Eighth avenue that he would give away to whomever would come and haul it out. As a result of this announcement Walton Bradford, his general manager, has been deluged with inquiries for various kinds of scenery from all over the country. There were requests from vaudeville acts which desired to know if there were certain pieces of scenery, which they specified and described, on hand. Stock companies asked if there were complete sets of former Tyler productions which they intended presenting in stock and motion picture producers also inquired as to the style of scenery on hand.

Mr. Bradford has replied to them all that he did not have the time to go and inventory the scenery, that anyone who wanted it would have to come to the storehouse and take what they were given. He said they could have one or twenty loads, but he could not permit any choosing. One manager of a stock company in Norfolk took twenty-five loads which he sent South on an old Dominion boat. The storehouse is a three-story building, 100-foot square and there is still on hand scenery enough to equip about 150 productions.

The reason Tyler is giving the scenery away is that he has no further use for it as it is useless for reconstruction as that would cost more than it would to build new scenery.

GOODRICH EFFECTS AT AUCTION

The household furnishings and artistic treasures of Edna Goodrich, which had adorned her home at No. 571 Park avenue, will be sold at public auction at Van Brink's Auction Rooms, Broadway and Eightieth street, on Thursday, Friday and Saturday afternoons of this week. Books and plays are to be also included in the sale.

"POGO GIRL" GETS ANNULMENT

Geneva Mitchell, the Midnight Frolic "Pogo Girl," now with "Sally" in Chicago was granted a final decree annulling her marriage to Robert S. Savage, former Yale student. Savage attended the Frolic one night at the New Amsterdam Roof and there saw the "Pogo Girl." It was love at first sight and in a whirlwind courtship the student got her consent to marriage.

The honeymoon lasted three days and the couple separated, and the annulment just granted ends the affair.

CENSORS BANNED 72 FEATURES

The New York State motion picture censorship commission in its report submitted to the legislature last week declared that a public demand for the censorship of pictures exists.

During the year just passed the commission examined 11,061 films. There were 3,945 eliminations and seventy-two features were condemned entirely. Reasons for the eliminations fall under the classifications of, indecency, tendency to incite crime, immoral, sacrilegious, and obscene. Open in about two weeks, making the third production of the piece.

NEW PLAY FOR RAMBEAU

A. H. Woods will shortly put into rehearsal a new drama, the work of Blanche Upright, in which he will star Marjorie Rambeau. The play, "The Valley of Content," is a dramatization of Miss Upright's novel of the same name, and was sold to Woods through the agency of the Edward Small Play Company. The moving picture rights to the book were sold before the play rights but the picture will not be released until after the play is seen.

"CROOKED SQUARE" STARTING

"The Crooked Square," a new play by Samuel Shipman and Alfred C. Kennedy, goes into rehearsal this week. Mrs. Henry B. Harris is to make the production and Constance Binney has been engaged for the leading role.

MILLINERY FOR PERFORMERS

A new idea in millinery for performers is being presented by Agnes Santly, wife of Lester Santly of Leo Feist, Inc., who is the designer and manager of the Santly Millinery Shop at 51st Street and Broadway. She has received a good deal of publicity in papers throughout the country on her theory of female psychology as applied to the building of hats to fit the individual. She even applies her theories to the color scheme of her shop, decorating this in orange and black under the scientific formula that these colors give people the strongest reaction of happiness and prosperity.

She calls her creations, "Personality Hats" and already, among her patronesses, numbers such stars as Lila Lee, Mae West, Aunt Jemima, Marion Harris and Flo Campbell, all of whom claim that the new idea is exactly what they have been waiting for years.

"STUFFY" DAVIS BACK ON B'WAY

James Glenmour "Stuffy" Davis, who on account of illness retired from the ranks of New York press agents has returned to New York and is handling special publicity for the William Harris, Jr., offices. Davis for many years was press representative for the late Henry B. Harris.

WANT SHOWS FOR COAST

CHICAGO, Jan. 29.—There is an urgent demand for shows out on the Pacific Coast, according to Calvin Heilig, of Portland, Ore., president of the Northwestern Theatrical Managers' Association, who stopped off in Chicago the other day on his way back home from New York.

SALZER BRICE DIRECTOR

Gus Salzer has been engaged as musical director for the Fanny Brice musical production which Flo Ziegfeld will put into rehearsal on Feb. 5th. The material for the comedy will be supplied by Gene Buck and Ring Lardner.

January 31, 1923

21

THE NEW YORK CLIPPER

B. F. KEITH BOOKING EXCHANGE

Week of February 5, 1923

NEW YORK CITY

Palace—Julia Arthur—Georges Dufranne—"Fifty Miles From Broadway"—Joe Roberts.

Alhambra—Four Camerons—The Son Dodgers—Rae Eleanor Ball—The Cansinos—John Gordone & Co.—Cecilia Weston.

Royal—The Hots—Henry & Moore—Frank Sabini & Co.—Little Driftwood—Ernest R. Ball—Victor Moore—Fanny Brice.

Rivertown—Margaret Hasler—Toto—Vaughn Compton—Gus Edwards' Revue—Demarest & Collette—Venus Gould—Harriet Rempel.

51st Street—Fashion Show—Elinore & Williams—Jane Connally & Co.—Allman & Harvey—Rose Revue—Young & Wheeler.

Colonial—Rialto & Lamont—Miller & Bradford—J. Rosamond Johnson & Co.—Holmes & Levero—Jim McWilliams—Charles Withers, "For Pity's Sake"—Aileen Stanley—Barrette.

Broadway—Eddie Nelson—Jim McWilliams—Geo. LeMaire & Co.

Jefferson (First Half)—Van Hoven—Donovan & Lee—Dolly of the Follies. (Second Half)—McGrath & Deeds.

Franklin (First Half)—Texas Four. (Second Half)—Harry Mayo—Leavitt & Lockwood—Dolly of the Follies.

Regent (First Half)—Harry Mayo—Mignon—Moss & Frye. (Second Half)—Shera Rulowa & Co.

Coliseum (First Half)—Rooney & Bent—Davis & Pelle—Rooney & D. & P. (Second Half)—Texas Four—Mollie Fuller & Co.

Fordham (First Half)—Mollie Fuller & Co.—Toney & Norman—Harry Stoddard & Band. (Second Half)—Freda & Anthony—Rooney & Bent—Davis & Belle—Rooney & D. & P.

Hamilton (First Half)—Van Cleve & Pete—Freda & Anthony—Long Tack Sam.

Proctor's 23rd St. (First Half)—Phondell Four—Grace Twins—Ray & Hilliard—Violin Beauties—Pierce & Ryan. (Second Half)—Bob Mills—Gold & Sunshine—Jack Walsh & Co.—Alexander Girls & Co.

Proctor's 125th St. (First Half)—The Shattucks—Ruby Royce—Jack Walsh & Co.—Bass & Allen—Glasgow Maids. (Second Half)—Canton Trio—Blanchette & Devere—Creations—Libonati.

BROOKLYN, N. Y.

Orpheum—Rupert Incrase—Eva Shirley & Band—The Duttons—Kellan & O'Dare—Clark & Bergman—Segal & Carroll—Mrs. Gene Hughes & Co.

Bushwick—Duncan Sisters—Rockwell & Fox—Willie Schenck & Bro.—Yvette Ruget—Lewis & Dody—Carter & Carnish.

Rivers (First Half)—Ruby Norton. (Second Half)—Mary Haynes & Co.—Harry Stoddard & Band.

Flatbush—Murray & Oakland—Johnny Burke.

Far Rockaway (Second Half)—Gordon & Rice—Moss & Frye—Long Tack Sam.

BALTIMORE, MD.

Maryland—Dolly Sisters—James Thornton—Kay, Hamlin & Kay—H. J. Conley & Co.—Hawthorne & Cook.

BOSTON, MASS.

Keith's—The Splendids—Judson & Coles—Robbie Gordone—Van & Corbett—Jue Quantz—Duci de Kerejarto—Wellington Cross & Co.—Runaway Four.

BUFFALO, N. Y.

Shea's—The Rueters—Rule & O'Brien—Schlichtl's Mannikins—Elizabeth Brice—Ben Bernle & Band—Joe Cook & Co.—Alexanders & Smith.

CINCINNATI, OHIO

Keith's—The Briants—Cevene Troupe—Harry Burns & Co.—Joseph Diskay—Billy Arlington & Co.

CLEVELAND, OHIO

Palace—Brent & Partner—Dooley & Storey—Hymack—Aunt Jemima & Band—The Hartwells.

105th Street—Harry Moore & Co.—Dave Roth—Pallenberg's Bear—Al & Fannie Stedman—Mayer & Redford.

COLUMBUS, OHIO

Keith's—Wyeth & Wynn—Kerr & Weston—Lang & Blakely—Chic Sale—Marion Murray & Co.

DETROIT, MICH.

Temple—The Saytons—Jones & Jones—Walter Percival & Co.—Meehan & Newman—Sophie Tucker—Norwood & Hall—Bowers, Walters & Crocker—Chief Caupolican.

ELIZABETH, N. J.

Proctor's (First Half)—Joe Browning—Eliza-beth Follies (Second Half)—Grace Twins—Ray & Hilliard—Pierce & Ryan—Elizabeth Follies.

ERIE, PA.

Colonial—Archie & Gertie Falls—Boyd & King.

GRAND RAPIDS, MICH.

Empress—Canova—Osborne Trio—Fenton & Fields—Whirlwinds Three—Brown & Whittaker.

HAMILTON, ONT.

Doris Humphries & Co.—Robyns Family.

INDIANAPOLIS, IND.

Keith's—McSoverigns—Dotson—Owen McGivney—Harry Johnson—Wm. & Joe Mandell.

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VAUDEVILLE BILLS
For Next Week

LOWELL, MASS.

Keith's—Saxton & Farrell—Miss Merlo & Co.—Henry & Adelaide—Olsen & Johnson—Ann Gray—Cabill & Romaine—Klown Review.

MONTREAL, CAN.

Princess—Echo & Kyo—Rhodes & Watson—Zuhn & Dreis—The Show Off—McLaughlin & Evans—Sheldon, Balentyne & Heft—Belle Baker—Nihla.

(Feb. 4)—George Moore & Girls—Zeck & Randolph—Kanazawa Japs—Mel Klee—Carmen Ercele—Marie & Ann Clarke.

PHILADELPHIA, PA.

Keith's—Van & Tyson—B. C. Hilliam & Co.—R. & W. Roberts—When Love Is Young—Bryant & Stewart.

PITTSBURG, PA.

Davis—Bender & Armstrong—Wm. Els & Co.—Lime Trio—Tom Smith & Co.—Gordon & Ford.

PORTLAND, ME.

Keith's—Pantheon Singers—Bob Anderson & Pony—Rich Hayes—Williams & Taylor—Francis & Day—Pinto & Doyle.

PROVIDENCE, R. I.

E. F. Albee—Artistic Treat—Higgins & Bates—Kenny & Hollis—Herbert Clifton—Lonesome Manor—One Munson & Co.—California Ramblers.

ROCHESTER, N. Y.

Temple—Redmond & Wells—Bert Levy—Florraine Brady—Roxie LaRoca—Van & Schenck—The Trillers.

SYRACUSE, N. Y.

Keith's—Oakes & Delour—Moody & Duncan—Smith & Bart—Harry Kahn—Deagon & Mack Four Yellorons.

TOLEDO, OHIO

Keith's—Howard Nicholas—Browne Sisters—Eight Blue Demons—Patricola.

TORONTO, ONT.

Shea's—Yost & Clady—Boyle & Bennett—Lillian Leitzel—Ray & Emma Dean—Marion Harris—Mitty & Tillio—Santos & Hayes—Valentine & Bell.

WASHINGTON, D. C.

Keith's—Bill, Genevieve & Walters—Ly Ell & Fan—Mr. & Mrs. J. Barry—De Lyle Alda & Co.—Will Mahoney—Gus Fowler—Juliet—Sybil Vane.

ORPHEUM CIRCUIT

Week of February 4, 1923

CHICAGO, ILL.

State Lake—Morton & Glass—Princess Wahleka—Alma Neilson—Adolphus Jugglegand—Five Minister Monarchs.

Palace—Creole Fashion Plate—The Storm—Ruth Bros.—Grace Huff—Dixie Four—Four Aces.

DENVER, COLO.

Orpheum—Lou Tellegen—Adelaide Bell—Profiteering—Mallia & Bart—Singer Frisco—Peronne & Oliver—Frank Ward.

DES MOINES, IOWA

Orpheum—Les Gellis—Letter Writer—Bill Robinson—Eddy Williams & Wolfus—Karl Emmy's Pets—Clara Howard.

KANSAS CITY, MO.

Main St.—The Arleys—Burke & Durkin—Royal Venetian Five—Flirtation.

Orpheum—Mignonette Kokin—Eric Zardo—C. & F. Usher—Billy Glason—Julian Eltinge—Vardon Bros.—Flanagan & Morrison—Byal & Early.

LINCOLN, NEB.

Orpheum—McKay & Ardine—Parlor, Bedroom & Bath—Neal Abel—Juggling Nelsons—Conlin & Glass—Kellers—Bobby Folsom & Band.

LOS ANGELES, CAL.

Orpheum—Raymond Hitchcock—Spencer—Williams—Langford & Frederick—M. & P. Miller—Herberts—Visser & Co.—Eddie Leonard—Marc McDermott.

Hill St.—Roscos Alls—Middleton & Spellmeyer—Hallen & Russell—Quixy Four—Scanlon, Deno & Scanlon—Les Kellers.

MEMPHIS, TENN.

Orpheum—Land of Fantasia—Thank You, Doctor—Babcock & Dolly—Herbert & Dore.

MILWAUKEE, WIS.

Palace—"Yarmark"—Margaret Young—Hackett & Delmar—Weaver & Weaver—McDevitt, Kelly & Quinn—Burns & Lynn—Andrieff Trio.

MINNEAPOLIS, MINN.

Hennepin—"Carnival of Venice"—Meehan's Dogs—D. D. H.—Coogan & Casey—Grace Doro—Brennan & Baldwin.

NEW ORLEANS, LA.

Orpheum—Patsy Shell & Band—Senator Ford—Rae Samuels—Swartz & Clifford—"Yes Means No"—Chandon Trio—J. & N. Olms.

OAKLAND, CAL.

Orpheum—Marc McDermott—Ethel Parker—Hurst & Vogt—Jack La Vier—Valand, Gamble—Hercat's Circus.

OMAHA, NEB.

Orpheum—Bobby Folsom & Band—Pearson, Newell & Pearson—Bernard & Garry—Little Billy—De Witt Burns & T. —Florensis—Dooley & Sales.

STANLEY AGENCY

PORTLAND, ME.

Orpheum—Harry Langdon—Seattle Harmony Kings—Milt Collins—Fries & Wilson—Lucas & Inez—Farnell & Florence—Johnson & Baker.

SACRAMENTO AND FREMONT

Orpheum—Circumstantial Evidence—Hughes & Debow—O'Donnell & Blair—Stan Stanley—Pietro—Babb, Carroll & Syrell—Flying Henrys.

ST. LOUIS, MO.

Orpheum—Eddie Foy—Fisher & Gilmore—Jack Norton—Hyams & McIntyre—Flashes—Foley & La Tour—York & King—Smith & Strong.

ST. PAUL, MINN.

Orpheum—Dr. Pauline—Rudell & Dunegan—V. & E. Stanton—Glenn & Jenkins—Galetti's Monks—P. & W. La Varre—McRae & Clegg—Flirtation.

SAN FRANCISCO, CAL.

Orpheum—Dores Operaplogue—Harry Holman—Zelaya—A. & M. Havel—Robby Henshaw—Zelda Bros.—Stars of Yesterday.

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SEATTLE, WASH.

Orpheum—William Faversham—Jack Osterman—Davis & Darnell—Johnson & Baker—Love Sisters—Crystal Bennett—Lulu & Inez.

SIOUX CITY, IOWA

Orpheum—Lamont Trio—Brazilian Heiress—Jack Benny—Royal Sidneys—Lambert & Fish—Four of Us—Billy Gerber's Revue—Theodore Roberts.

VANCOUVER, B. C.

Orpheum—Alan, Rogers & Allan—Bert Howard—Marry Me—Max & Moritz—Carlisle & Lamal—Aerial Valentines—Eddie Borden & Dwyer.

WINNIPEG, MAN.

Orpheum—Jesus Busley—Dongal & Leahy—Edwin George—Whitfield & Ireland—Gauthier's Bricklayers.

REGINA AND SASKATOON

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

TRAVEL

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

SPOKANE, WASH.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SEATTLE, WASH.

The Lavellis—Three is a Crowd—Ford & Trilly—Stephen & Hollister—Vardon & Perry—Belle claire Bros.

VANCOUVER, B. C.

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

TACOMA, WASH.

The Lunars—Valcetta Leopards—Sherman, Van Hyman—Ruth Budd—Philbrick & De Voe—Major Rhodes.

PORTLAND, ORE.

Kate Wiley—Betty & Lou Hart—Storey & Clark Noodles Fagan—Josie Heather & Co.—Palo & Pelet.

TRAVEL

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Kettner & Reaney—Thaler.

SAN FRANCISCO, CAL.

Bobby Lehman—Ward & Dooley—Norton Melotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

OAKLAND, CAL.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

LOS ANGELES, CAL.

Nelson's Catland—Jan Rubin—Western & Elise Iltis & Pieces—Dave Thurby.

SAN DIEGO, CAL.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Mechan—Cheyenne Days.

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A secret formula of richest Oil of Lemon and pure, natural cleansers. This better cream penetrates the pores easily and quickly, takes out grease and dirt, nourishes tissues and keeps your skin velvety soft. Try this "sure-fit hit" with stage folks.

If not sold where you are playing, pin a dollar bill to this coupon and mail now.

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CIRCUS

SHRINE CIRCUS AT UTICA

The Detroit Circus Committee are putting on the Shrine Circus at Utica, N. Y., this week. The program is as follows: Lester, Bell and Griffen; Five Terrible Terrys; Torrelli's Dogs and Ponies; Art Adair's Clowns; Rose Russell, swinging ladder; Arnold and Evans, perch act; Seven Mangeanes Troupe of Acrobats; Etta Hodgini, principal riding act; Fisher Sisters, aerial butterflies; Robinson Military Elephant; Jack Moore's Trio of Tight Wire Artists; Aerial Youngs, double trapeze; Joe Hodgini Troupe of Comedy Riders; Flying Valentines, casting act; with several clown numbers, and Stafford's Bucking Mule. The circus is booked solid until April and will reopen about September 24 to play a string of fairs through the Middle West, booked by Ethel Robinson and Fred Barnes.

JACKL PUT ON CIRCUS

John Jackl put on the following circus for the Uniformed Firemen's Association of Greater New York at their entertainment at Madison Square Garden, New York City, January 20: Poodles and Dottie, the Bonisetti Troupe, the Shanley Revue with Thelma Harvey, Polly Dassi and Company, the Les Zeraldis, Reckless Recklaw Company, the Patricks, Holmen Brothers, John Josefsson's Icelanders, Leach-Lauqinlan Trio, Roode and Francis, Diaz and Powers, Carlos Comedy Circus, Stafford's Animals and several clown numbers. The program was nicely arranged and went over very big.

CARMICHAEL TO TAKE OUT SHOW

W. E. Carmichael, last season with the Walter L. Main Circus, with Tom Atkinson will take out a two-car circus under title of the Great Western Dog and Pony Show and it will play strictly a trained dogs and ponies program on the Pacific Coast. They have just finished a five weeks' engagement with their acts in a Jackie Coogan picture, and have some local doings to follow that will keep them busy up until they open.

LOYAL ACT IN VAUDEVILLE

Al. Loyal with his troupe of trained dogs is now playing vaudeville in and around New York. Mr. Loyal has figured on going to Australia with his act this coming season, but will defer it for the time as he has signed again with the Ringling Bros. and Barnum & Bailey Shows, with whom he has been for the past several seasons.

OYLER ON VACATION

John (Doc) Oyler, Side Show manager on the Walter L. Main Circus is spending a few weeks at one of the coast resorts, before going to Winter quarters to get his show ready for the opening, which will be some time the early part of April.

MAYER WRITES ANIMAL BOOK

Charles Mayer, the old time circus man and animal trapper, has written a book entitled "Trapping Wild Animals," which is being published by Duffield & Co. The book is interesting and will be welcome in the library of all animal lovers.

BIG CIRCUS PROGRAM

Joseph Mayer, Publisher, Inc., publisher of the Ringling Bros. and Barnum & Bailey Shows' program, is preparing the 1923 edition, which is to be one of the largest and best ever offered by the big show.

JAMES ORR IN NEW YORK

James Orr, well-known "twenty-four man," is wintering in New York. Last season he was with Sparks' Circus and has not as yet signed up for the coming season.

FRINK IN NEW YORK

F. J. Frink, general general agent of the Walter L. Main Circus accompanied by his wife spent several days in New York last week on business for his Circus.

BRADNA SHOW A BIG HIT

The Shrine Indoor Circus at Syracuse, N. Y., put on and directed by Fred Bradna last week was a gigantic success, being necessary to put on several additional shows, besides the regular matinee and night shows to take care of the crowd. The program was as follows: Tigris Temple Shrine Band, Dr. Harry Turner Director; Johnny Carreia Bareback Riding act, The Silbon Sisters Aerial Butterflies, Madame Bradna Great Combination Riding act, Bernard Dooley Balancing Trapeze and Head Slide, Miss Jessie Nichols and her Posing Horse Snow Ball and Posing dogs Ben and Duke, The Great Aramo Bros., Acrobats; The Four Clarks, Bareback Riders; Bevo, The Untamable Mule; Andrew Downie's Marvelous Trained Herd of Elephants, Rice Trio, Comedy Acrobats; The Siegrist and Silbon Troupe Aerial Act and Spider Johnson (Himself) and a big bunch of Clowns including Jack Le Cleere, Billy Rice, Charley Smith, etc., put on the several up-to-date Clown numbers. The program was nicely arranged and the show went over very big.

CHEETAHS ON EXHIBITION

The cheetah or hunting leopard is one of the most interesting species of the cat animals. It is taller than the leopard but not heavy. It can be tamed and used the same as a dog for hunting, when in pursuit of prey it is muzzled so that it cannot injure it. Although a native of Africa it is now to be found in Asia, Africa and India and it is a common thing to see them led through the street in several of the larger cities. National Zoological Park at Washington, D. C., received on August 8, 1913, a pair of cheetah cubs from Cairo, Egypt. They are still on exhibition and are believed to be the only cheetahs in America. They were brought to this country by W. H. Blackbourne, head keeper of the National Zoological, who was in Egypt on official business.

STUDIO BUILDING COMPLETED

Millard & Bulsterbaum have just completed their new Studio Building at 2894 West 8th street, Coney Island, N. Y., next to their old stand where they were located for the past fifteen years and have taken in the firm the show painter, Rube Merrifield. The firm is very busy on all the front banners for the Sam. Gumpertz's several shows and a full set of new banners for Lew Graham for The Ringling Bros. and Barnum & Bailey Combined Show. They extend an invitation to all showmen to visit them and look over their new studio.

BOSTOCK SELLS ELEPHANTS

Claude W. Bostock has sold to the Muggivan-Ballard-Bowers interests four female Indian elephants two seven and one-half feet high and two six feet high. These elephants were purchased by Douglas Bostock a cousin of C. W. Bostock who has been showing India for sometime with this circus and they are an exceptional fine lot of animals, they will arrive in New York on or about March 1.

MOORE AGENT IN NEW YORK

W. M. Frasor, general agent of John W. Moore Indoor Circus is in New York on business for a few days. Mr. Frasor reports that both the Eastern and Western Shows are enjoying good business. The Western Show is playing Savannah, Ga., next stand Jacksonville, Fla., and then a long jump to Des Moines, Iowa.

HART AT DREAMLAND

Bill Hart one of the best known glassblowers in the business will again be located at Sam. Gumpertz's Dreamland Circus Side Show, Coney Island, N. Y., this coming season. Bill has bought a home at the Island and he says that he is through with traveling shows.

OUTDOOR EXPOSITIONS

BIG BOARD WALK AT CONEY

With the opening of the season at Coney Island, there will be opened the new Board Walk and in connection with it there is much speculation as to what will become of Surf avenue and the Bowery where all of Coney Island's Amusement Parks and Shows are located.

The general feeling is that the crowd will desert these locations and move to the Board Walk which is to be one of the big features of the resort. The Walk is eighty feet wide and two and one-half miles long and along its way there are under construction a number of buildings being rushed up to provide for rides, shows and other attractions.

Evans and Gordon, will have seven attractions on the island, the feature of which will be located on the Boardwalk on the Stauch property. They will have a fifty-nine foot front in which they will exhibit their recently acquired Chinese freak attraction. The freak is Chinese twins, grown together, both twins are married and each has a child.

Two shows will be on the Bowery and four on Surf avenue. Feltman Bros. whose restaurant property runs from Surf avenue to the Board Walk, are putting up a new fifty-six foot Palace Galloping Horse Merry-Go-Round, which will be the largest on the Island. Coney Island's ride builders, W. F. Mangles Co. in addition to building the Giant Merry-Go-Round are busy with many other orders. They have just completed and shipped, Whips to Bogota, Columbia, S. A. Vera Cruz, Mex., Johannesburg, Africa and are also busy on the miniature Whip for the Johnny Jones Fairyland show, size whips for Lew Dufour, P. S. McLaughlin, for the Camden Sea Plane Co. of Huntington, W. Va. Michael Greenbury, Revere Beach, Mass., and several others pending.

Pinto Brothers, manufacturers of miniature riding devices are filling many orders for their miniature Airplane Swings, and for Luna Park a full set of miniature rides of all kinds for the Kiddie Park. Steeple Chase Park is located on one of the choice pieces of property fronting on both Surf avenue and the Board Walk, and it is therefore only necessary to build an entrance facing the Board Walk and in addition to the new entrance they will add several new novelties for the coming season.

Sam. Gumpertz with his partner N. Salih will have in addition to Dreamland Side Show an Annex Show in a different building with fourteen platforms and both shows will exhibit on each and every platform some interesting freaks alive, including several freaks from Europe and they will also have as usual their Chinatown and Eden Musee. Wagner Bros. will have three Circus Side Shows in different buildings two on the Bowery and one on Surf avenue their original one on the Bowery known as Steeple Circus Side Show, the one on Surf avenue will be the World's Circus Side Show and the other one on the Bowery is yet to be named.

The famous Luna Park will add several shows and rides for the coming season and claim more different kinds of rides than any park in the world. Luna is located on the west side of Surf avenue and therefore runs away from the new Board Walk, but the management do not fear the opposition as they claim that a trip to Coney Island means a visit to this wonderful park.

MILLER BACK FROM ECUADOR

Sam Miller, concessioner, has just returned to New York, having closed with the World Standard Shows January 4 at Ecuador. He reports that so far the shows has had good business. Mr. Miller will again leave New York with Leo Bistany Shows to play the Panama Exposition, some time this week.

NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH.
F. L. FLACK, MANAGER, 36 EAST WOODBRIDGE ST., DETROIT, MICH.

MORRIS UNGER IN NEW YORK

Morris Unger, of the Unger Construction Co. of Pittsburgh, Pa., was in New York on business for a few days last week. Mr. Unger reports that he is busy booking orders for his plant, having just booked orders for a Mammoth Pin Wheel and Aeroplane Swings for Otto Wells, Norfolk, Va.; Ed. E. Rhoades, Old Orchard, Me.; Mammoth Pin Wheel, Fun House and Aeroplane Swings for Carsonia Park, Reading, Pa.; Wildwood Realty Co., Wildwood, N. J.; Mammoth Pin Wheel and Racing Steeplechase, Max. Wagle, Cincinnati, O. Pin Wheel, Aeroplane Swings and Whirl-a-Gig, and several other orders.

BENSON GETS NORFOLK FAIR

James M. Benson manager of the James M. Benson Shows has been awarded the contract for his show to play the Norfolk Fair (white) Norfolk, Va., his contract includes Shows, Rides, all concessions. John DeBlaker of Patterson, N. J., has signed with the James M. Benson Show with his Eli Ferris Wheel, which completes the Rides on the show with the exception of a new Caterpillar Ride which Mr. Benson is negotiating for. The show is wintering on the Fair Grounds at Fayetteville, N. C., and will open there March 24.

BISTANY CO. IN PANAMA

Leo Bistany, who was awarded the contract for Show Rides and Concessions for the Panama Exposition to be held in Panama for six weeks starting February 5, sailed last Thursday with his company from New York included in the party was C. F. Williams Government representative. Leo Bistany, Hamid Ben and Five Dancing Beauties, Joseph and Mary Pollock in charge of The Eli Ferris Wheel, Charles Abbott, and Sam Miller with his string of concessions and several others.

EVANS & GORDON SHOWS

Evans and Gordon will have this coming season in addition to their seven shows at Coney Island. One in each of the following Parks, Columbia Park, Jersey City, N. J.; Palisades Park, Palisades, N. J.; Rye Amusement Park, Rye, N. Y.; Rockaway Beach, Rockaway, N. Y.; Seaview Rock, West Haven, Conn.; Revere Beach, Boston, Mass. and White City, Chicago, Ill., and will also have a show on four traveling Exposition Shows.

MCFIELD NOT SIGNED

Joe McField, well known secretary and treasurer of the Outdoor Expositions, last season with the Williams Bros. Exposition Shows, has not as yet signed up for the coming season and is open for propositions. Mr. McField has been for the last several years connected with all kinds of outdoor shows and has a vast experience in the business.

The Blue School

The only American stage step dancing school recognized by DANCING MASTERS OF AMERICA.

JACK BLUE

FORMERLY DANCING MASTER FOR GEO. M. COHAN and ZIEGFELD FOLLIES.
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A NEW E-FLAT SAXOPHONE and case. Call at 6 P. M.—JOE CASINO, 344 W. 38th St. (Near 8th Ave.) New York.

\$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

THE NICE LITTLE OFFERING

FRANK DIXON

in "LONESOME MANOR"

By PAUL GERARD SMITH

This Week (Jan. 29) — B. F. Keith's Colonial, New York

Direction E. K. NADEL

MAINE FAIR ASSOCIATION MEETS

The annual meeting of the Maine State Fairs Association was held at Lewiston, Me., Jan. 25 and 26. The following Exposition Shows were represented: Matthew J. Riley Shows, Frank J. Murphy Shows, Lew Dufour Shows, Williams Bros. Shows, Keystone Exposition Shows and T. A. Wolf Shows. Contract was awarded to the Lew Dufour Shows for the Maine Fair Circuit. The following showmen attended the meeting: Matthew J. Riley, Frank J. Murphy, Harry Ramish, and Ben Williams.

HAMBURG FORMING COMPANY

Phil. Hamburg, is now located in New York and is very busy organizing the Standard Amusement Exposition of which he will be general manager.

ROBERTS IN NEW YORK

George (Kid) Roberts well known theatrical and circus agent is wintering in New York and has not as yet decided as to what outfit he will be with this coming season.

PATTERSON BUYS GENTRY SHOW

James Patterson of Paoli, Kansas, has just purchased the Gentry Bros. Circus and will combine it with the James Patterson Four Ring Trained Wild Animal Show under title of James Patterson Trained Wild Animal Show and Gentry Bros. Circus Combined and it will be carried on twenty-five cars.

RILEY IN LEWISTON

Matthew J. Riley of the Matthew J. Riley Shows and Ben. Williams of Williams Bros. Shows left New York last week for Lewiston, Maine, to attend the meeting of the Maine State Fairs Association held there January 25 and 26.

MACK TO BE SPARKS AGENT

Harry Mack, well-known theatrical and circus press agent has contracted with the Sparks World's Famous Shows through their general agent T. W. Ballinger to take care of the Press Department this coming season.

DOLPHIN TO REPEAT

William Dolphin, manager of William Dolphin Amusement Enterprises will practically play over the same territory that the show played last season.

JAS. M. BENSON SHOWS

Opens Fayetteville, N. C., March 24

Can place shows and concessions

Useful carnival people in all departments.

Musicians address TONY NOSCA

100 Prince St., N. Y.

WINTER QUARTERS: Fayetteville, N. C.

JAMES M. BENSON, Johnstown, Pa.

Address General Delivery

FREIDMAN IN NEW YORK

Ike (Traveling) Friedman, well known concessioner, is wintering in New York and will be connected with one of the eastern Exposition Shows this coming season.

ED. A. KENNEDY IN NEW YORK

Ed A. Kennedy, one of the old school exposition agents, is wintering in New York and has not as yet signed up for the coming season.

STEINBERG IN RICHMOND

Ted Steinberg, well known showman, is on a business trip to Richmond, Va., and on his return to New York will look for a store to put in War Show somewhere on or near Broadway.

ERNEST COOKE IN BERMUDA

Ernest Cooke, Former Circus Manager and nephew of the late W. W. Cole, is spending the Winter in Bermuda.



A Successful Style

So immediate and definite has been the approval by our friends of the stage for this slashed oxford that we know it will be one of the most successful styles of the next several weeks. It is available now at the Showfolks' Shoe-shop.

I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p. m.

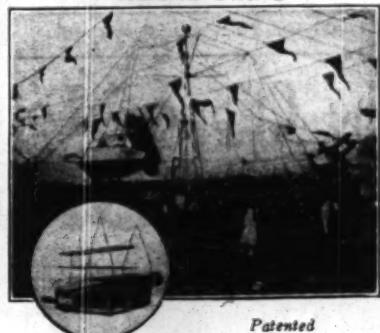
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AERIAL SWING



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This is a Gilly outfit. Stationary aero swing \$2,500 complete with entrance arch; fence, ticket box. Electric sign. All electrical fixtures with 6 aeroplanes that have rudders, wings and propellers that revolve. Furnished with an electric motor. Beautifully illuminated. Terms 1/2 cash, balance suit yourself.

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WORKING?
YES
WITH
JINGLE
BELLS

NOW TOURING
WITH
HARRY FIELDS
HELLO JAKE
GIRLS

JOHNNY WALSH AND TAYE CHARLIE
Characters and Juvenile

WATCH US GROW
DOING OUR
DANCING
SPECIALTY

Soubrette?
Ingenue??
Prima Donna??
What am I???

LOUISE WRIGHT

SEE ME
AND JUDGE
FOR YOURSELF
IN "HELLO,
GOOD TIMES"

Ingenue
Leads
Doing
SPECIALTY ALSO

PEACHES PONTON

WITH
LAUGHIN'
THRU

Doing
SPECIALTY
AND
PLAYING
PARTS

MARKS, VITALE and MARKS

WITH
AL
REEVES
SHOW

Producing
Straight
Man

AL GOLDEN

LAUGHIN
THRU
OF 1922

Singing and Acrobatic
Dancing Juvenile
Doing Specialty

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette
Also Number Producer
Jazz Time Revue

Open for Offers for Next Season

Principal
Comedian
Doing
Dutch

TOMMY BURNS

WITH
TOM
SULLIVAN'S
MONTE
CARLO GIRLS

Featured with
"Hello Good Times"
Personal
Direction
JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

Ready
To Accept
Offers
For Next
Season

CALIFORNIA TRIO

WITH
BARNEY
GERARD'S
FOLLIES OF
THE DAY

BEN JOSS, HARRY BART, JIM HALL, Managers

Smallest
Prima Donna
in Burlesque
Glad to Get Back Again

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STRAIGHT and PRODUCER with "Monte Carlo Girls"

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TENOR

COMPOSER OF "YOU WILL COME BACK TO ME"

"SEGUED" FROM JACK REID'S,
SHUBERT UNIT TO JACK REID'S
RECORD BREAKERS COLUMBIA
CIRCUIT

Direction
RUFUS LE MAIRE



JAMES G. MOORE
Banjo King
JUVENILE STRAIGHT
FRANCES SMITH
SOUBRETTE



BURTON CARR

THE INTERNATIONAL
TENOR

COMPOSER OF "YOU WILL COME BACK TO ME"

"SEGUED" FROM JACK REID'S,
SHUBERT UNIT TO JACK REID'S
RECORD BREAKERS COLUMBIA
CIRCUIT

Direction
RUFUS LE MAIRE

JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME

LID LIFTERS

Read "The Clipper" Letter List

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SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

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Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

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CLAIRE GREY

SYNCPATED INGENUE WITH "LONDON GAYETY GIRLS"

EMMA KOHLER

LID LIFTERS

BETTY ABBOTT

"LAUGHIN' THRU 1922"

MAE DIX

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where he stopped the show at every performance in connection with his MONTE CARLO engagement and in addition to his Columbia Graphophone recordings.

BESIDES sending ANOTHER orchestra to the Trocadero in London, ONE to the Mt. Royal Hotel, Montreal, booking a new ONE from Dixie in Keith Vaudeville, making a total of 24 orchestras under the SPECHT BANNER.

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PAUL SPECHT

1591 Broadway (Hilton Bldg.) Phone—Bryant 3845

VAUDEVILLE BILLS

(Continued from page 21)

SCHENECTADY, N. Y.
(Second Half)—Zender & Smith—Marjorie Carson—Mason & Gwynne—Lee Kids.

TROY, N. Y.

(Second Half)—Nora Jano & Carl—Carmen Ercole—Zeck & Randolph—Texas Four—Fern, Bigelow & King.

TONKERS, N. Y.

(Second Half)—Wm. Solar—Cooper & Ricardo—Lavries Troupe—Edith Wilson & Band.

POLI CIRCUIT

Week of January 29, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Blanche Sherwood Bro.—Gino Oliver Co.—Deszo Retter—Sarah Padden—Nellie V. Nichols—Edith Clasper Co.

Poli's (Second Half)—Bernard & Betts—Lemoy & Pearson—Bobby Jarvis Co.—George Morton—Rose Revue.

HARTFORD, CONN.

Palace (Second Half)—Verobell Co.—Bront Hayes—Chas. Keating Co.—Dinus & Belmont—Bill Macart Co.—Kenny & Hollis—Bostock's Riding School.

Capital (Second Half)—The Adroits—Harry Bussey—Sampsell & Leonhard—Haynes & Beck—Louise Lovelcyo.

NEW HAVEN, CONN.

Palace (Second Half)—Mulroy McNeese & Ridge—Monroe & Mao—Jones & Ray—Juvenile Frolics—Tom Kelly—Justa & M. Creel's Revue.

SCRANTON, PA.

Poli's (Second Half)—Stanley, Tripp & Mowatt—Arthur Whitelaw—Bi Ba Bo—Thornton & Kling—Fink's Mules.

SPRINGFIELD, MASS.

Palace (Second Half)—Holden & Graham—Cronin & Hart—China Blue Plate—Roy & Arthur.

WATERBURY, CONN.

Palace (Second Half)—Gardner & Aubrey—Eddie White—M. Wilkins & F. Hughes—Yorke & Maybelle—Tunes & Steps—Doris Duncan—Howard's Ponies.

WILKES-BARRE, PA.

Poli's (Second Half)—Woligan Troupe—Block & Dunlop—Mildred Andre Girls—Lytell & Fanta—Connor's Revue.

WORCESTER, MASS.

Poli's (Second Half)—Samaroff & Sonia—McFarland & Palaco—Cook & Oatman—Knapp & Cornella—Barnum Was Right.

FOR SALE

Beautiful Bell Act: Sleigh Bells, Hand Bells—4 in hand—Orchestra Bells, Sleigh Bell Stand, two Tables—all Maryland's Maka. Complete bound-in-book, Classical and Popular Music. Also a Taylor Trunk to carry the whole act. If interested, address for particulars—
M'LE CARRIE, care of CLIPPER

BINGHAMTON, N. Y.
(Second Half)—The Seebucks—Dorothy Barnet Co.—A. C. Stor—Hazel Green Co.—Chas. Martin—Kennedy Bros.—Aeroplane Girls.

BOSTON, MASS.

Boston—Warde Sisters & Macomber—Jennie Middleton—Nash & O'Donnell—Watts & Hawley—Naked Japs.

Scollay Square—Mazie Lunetta—Cook, Smith & Cook—Elm City Four—Grace & H. DeBeers.

Washington Street—Malina & Dado—Liddy & Liddy—Orville Stamm Co.—Marks & Wilson—Booth & Nina.

Howard—Oxford Four—Russell & Hayes—Sally & Kennedy.

BROCKTON, MASS.

Strand (Second Half)—Splendid & Partner—Shirley & Fitzsimmons—Leo & Cranston—Chung Wha Three.

CAMBRIDGE, MASS.

Central Square (Second Half)—Robert & DeMont—Jack Little—McCarthy & Stenard—Herbert Ashley Co.—Wilson Aubrey Trio.

CANTON, O.

(Second Half)—J. & H. Shields—Al Usher Co.—Lunatic Chins—Matty Lee Lippard—Healy & Cross—Lady Alice's Pets.

CHESTER, PA.

(Second Half)—Rose & Dell—Markel & Gay—Neville & Paulsen—Dolly Davis Revue—El Cleve—Monroe Bros.

CLARKSBURG, W. VA.

(Second Half)—F. & C. Latour—Lonnie Nace—Love Nest—Al Tucker—Elea Garcia Co.

EASTON, PA.

(Second Half)—Morley & Mack—Stone & Francis—Geo. Rolland Co.—Frosini—Breen Family.

ELMIRA, N. Y.

(Second Half)—Nell O'Connell—The Elevator Boy—McCormick & Winbill.

FAIRFIELD, W. VA.

(Second Half)—Al & M. Joy—Ketch & Wilma—Jack Marley—Seven Brown Girls.

FITCHBURG, MASS.

Cummings (Second Half)—Stanley & Doman—Lew Harkins—Clayton Drew Player—Wills & Robins—Gordon Stewart Sisters Co.

FALL RIVER, MASS.

(Second Half)—Geo. & R. Perry—Alice Hamilton—Smythe & James—Wood & Wyde—Dofor Boys—Howard Brockman Revue.

GLOVERSVILLE, N. Y.

(Second Half)—Maxine & Bobby—Harry Berri—Uptown & Down—Eddie Rash Co.

GREENSBURG, PA.

(Second Half)—Edwards & Edwards—Michon Bros.—Warner Cole—Stone & Hayes—Bobby Randall.

HAVERHILL, MASS.

(Second Half)—James & Edith James—Stanley & Stevens—Clinton & Rooney—Bloom & Sher—White, Black & Useless.

HARRISBURG, PA.

Majestic (Second Half)—Tenny & Allen—Telak & Dean—Murray & Genish—Neil McKinley—Ben Barton's Revue.

HAZELTON, PA.

(Second Half)—Van Anam's Minstrels.

HOLYOKE, MASS.

(Second Half)—Ryan, Weber & Ryan—Gary & Baldi—Manning & Hall—McGrath & Deeds—Thompson & Bryson's Ent.

ITHACA, N. Y.

(Second Half)—Dashington's Dogs—Alexander & Elmore—Phira—Jennings & Dorney.

JAMESTOWN, N. Y.

(Second Half)—Monte & Parti—Wendell & Mehan—Eileen—Polly & Oz—Rainbow's End.

JERSEY CITY, N. J.

Prince Valley & Dog—Ed. Litchfield—Howard & Williams—Three Eddys—Ritta Williams Co.—Alexander Sisters & Co.

JOHNSTOWN, PA.

Sheridan Square (Second Half)—Wyoming Duo Doctor Shop.

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COSTUMES RENTED FOR PRODUCTIONS

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Costumes Made Up to Order and Rented

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 Keystone—Noel Lester Co.—Jos. Rankin—Claire Vincent Co.—Mullen & Francis—Dancing Shoes.
 Germantown—The Clown Seal—Sampson & Douglas—Beazian & White—Marion & Martin—Shura Rolowa Co.—Jim McWilliams—Casting Campbells.
 Wm. Penn (Second Half)—Ed. & Ida Tindell—Kane & Grant—So, This Is Broadway—Bison City Four—Hometown Follies.

PITTSBURGH, PA.

Antoinette Dvorak—Murray & Bert—Parisian Trio—Edith Lamont—Hightower & Jones—Allen & Kirby—Pierce & Scott—DeDios Circus.

PITTSFIELD, MASS.

(Second Half)—Esther Trio—Frank Bush—Rainbow Six.

PLAINFIELD, N. J.

(Second Half)—Franklyn Farnum Co.—Gene Morgan.

READING, PA.

(Second Half)—Van Collo & Mary—Jerome Mann—Mile Modiste—Four Madcaps.

ROCKVILLE CENTER, N. Y.

(Second Half)—Castleton & Mack—Kennedy & Davis—H. Hayden Co.—Harry Mayo & Co.—Three Kirkilos.

SARATOGA, N. Y.

(Second Half)—Clifton & DeRex—Pressler & Klass—Cliff Wayne Trio.

SHENANDOAH, PA.

(Second Half)—Ross & Foss—Alf. Grant—Burns & Wilson—Three Lenders.

SO. NORWALK, CONN.

(Second Half)—Paul Brady—Wardell & LaCosta—Fairy Tale Follies—Bigelow & Clinton—Archie & G. Falls.

STAMFORD, CONN.

(Second Half)—Lew Nelson Co.—Municipal Four—Joe Browning—Grey & Old Rose.

STEUBENVILLE, O.

(Second Half)—Wallace & Clyde—Lottie Rule—The Comebacks—Oron & Drew—Melody & Steps.

SYRACUSE, N. Y.

(Second Half)—Chas. Reeder—North & South Force & Williams—Tom Davio Co.—Earl & Muller—Girle and Her Dandies.

TRENTON, N. J.

(Second Half)—Andersen & Yvel—Chest & Devere—Dress Rehearsal—Jack McGowan Co.—Lou Gayman Co.

UTICA, N. Y.

Colonial (Second Half)—Kanazawa Japs—Smith & Nash—Mason & Shaw—Jack Sidney—The Shalocks—Euloff & Elton.

WATERTOWN, N. Y.

(Second Half)—J. & A. Keeley—Williams & King—J. Rosamond Johnson—Baxby & Porter—Radium Visions.

WHEELING, W. VA.

(Second Half)—O'Loughlin & West—Jack McAllife—A Merry Mixup—Lydell & Macey—The Solaros.

WILMINGTON, DEL.

(Second Half)—Harry Watkins—Carol & L. Dreyer—Case & Cavanaugh—Hartley & Patterson.

YORK, PA.

Opera House (Second Half)—Summer's Duo—Salo & Hobles—The Drug Clerk—Burke, Barton & Burke—Our Rubini Sisters.

YOUNGSTOWN, O.

(Second Half)—Garcinotti Sisters—G. B. & J. Creighton—Four Bulshevits—Ring Tanglo.

WESTERN VAUDEVILLE

Week of February 4, 1923

CHICAGO, ILL.

Kedzie (First Half)—Musical Hughes—De Witt & Robinson—Fred Moore & Leo Kendall—Murray, Kissen & Co.—McGood, Lenzen & Co. (Second Half)—O'Neill Sisters & Benson—Pigs Is Pigs—Bertram & Saxon—Bird Cabaret Revue.

American (First Half)—Anseimsmiths—Fisher & Smith—Billy Van Allen.

Lincoln (First Half)—McDermott & Vincent—Bevan & Flint—C. B. Maddock Presents Rubelle. (Second Half)—Flader & Smith—Billy Van Allen & Co.

Majestic—Selbini & Grovini—Hal Chamberlain & Vivian Earle—Valentine Vox—Youth & Melody—Will H. Hough Presents Honeymoon Ship—Mrs. Eva Fay.

ABERDEEN, S. D.

Orpheum—Irene Trevett—Gardner & Revere—The Parkers.

BLOOMINGTON, ILL.

Majestic (First Half)—Will Morris—Jarvis & Harrison—Gene & Mignon Co. (Second Half)—Harry & Anna Seymour—Henry Santry & Band—Santry & Seymour.

CEDAR RAPIDS, IA.

Majestic (First Half)—Mack & Maybelle—Theodore Roberts & Co.—Edwards & Beasley. (Second Half)—Anker Trio—De Witt & Robinson.

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CENTRALIA, ILL.
 Grand—Songs & Scenes.

CHAMPAIGN, ILL.

Orpheum (Last Half)—Lawton—O'Connor Girls—Frank & Ethel Halls—Claudia Coleman—Daniels & Walters—C. B. Naddock Presents Rubelle.

DAVENPORT, IOWA

Columbia—L. H. Marie Correll & Co.—Monte & Lyons—Evelyn Phillips & Co.

DUBUQUE, IOWA

Majestic—Cortez Sisters—Anker Trio.

FARGO, N. D.

Grand (First Half)—Irene Trevett—The Parkers—Gardner & Revere. (Second Half)—Milton Pollock & Co.—Earle & Edwards—Reddington & Grant.

FT. RILEY, KAN.

War Dept.—Ray & Edna Tracy—Three Regals—Steve Green.

GALESBURG, ILL.

Orpheum (First Half)—Moore & Fields—George Lovett & Co. (Second Half)—Mantell & Co.—Silver, Duval & Kirby—Johnny's New Car.

GRAND ISLAND, NEB.

Majestic (First Half)—Dave Winnie—McConnell & West—Marie Corelli & Co. (Second Half)—The Philmers—Three Buddies—Gibson Sisters & Grady.

GREEN BAY, WIS.

Orpheum—Three Taketas—Ines Hanley—Johnson Bros. & Johnson Twins.

HUTCHINSON, KAN.

Midland—Steve Green—Three Regals.

JOLIET, ILL.

Orpheum (First Half)—Hughie Clark. (Second Half)—Chong & Moey.

JOPLIN, MO.

Electric (First Half)—Smith & McGarry—Harry Gilbert. (Second Half)—Collins & Dunbar—Sealo.

KANSAS CITY, KAN.

Electric (First Half)—Moore & Arnold—Fagg & White. (Second Half)—Ada Lloyd.

KANSAS CITY, MO.

Globe (First Half)—Lamberti—Antoinette & Monica—Powell Troupe. (Second Half)—Norris Simians—Moore & Arnold—Fagg & White—Binns & Grill.

Main Street—The Arleys—Charlie Ward & Co.—Venetian Five—Burke & Durkin.

LA CROSSE, WIS.

Riviera—Milton Pollock & Co.—Earle & Edwards.

LEAVENWORTH, KANS.

Orpheum—Norris Simians—Glanville & Sanders—Christie & Bennett—Brown, Gardner & Trahan.

LINCOLN, NEB.

Liberty (First Half)—Dave Winnie—Sherman & Dell—Billie Gerber Revue—Moore & Shy—Marie Corelli & Co. (Second Half)—Hugo Lutkens—Henry Catalano & Co.

MADISON, WIS.

Orpheum (First Half)—Larimer & Hudson—Seymour & Jeanette—Alexandria—La Palmera Trio. (Second Half)—Leo Flanders & Geneva Butler—Stranded—Sid Lewis—Coaci & Verdi—Katherine Sinclair & Co.

MARSHALLTOWN, IOWA

Casino—Kingston & Ebner—Cortez Sisters.

MILWAUKEE, WIS.

Majestic—Lloyd Nevada & Co.—Nippon Duo—Raines & Avey—Don Lanning—Hayes & Lloyd—Henry Maro & Co.—Green & Burnett—Bennett's Orchestra.

MINNEAPOLIS, MINN.

Seventh Street—Hardy Brothers—Drisko & Earl—Bravo Michelini & Trujillo—Jack Lipton—Favorites of the Past—Hon. Andy Gump—Ambler Bros.

NORFOLK, NEB.

Auditorium (First Half)—Sherman & Dell—Moore & Shy—Billie Gerber Revue. (Second Half)—Billy Barlow—Beri & Bonni—Frankie Kelcey & Co.

OMAHA, NEB.

Empress (First Half)—The Philmers—Shannon & Gordon—Hugo Lutkens—Gibson Sisters & Grady. (Second Half)—Sherman & Dell—Moore & Shy.

QUINCY, ILL.

Orpheum (First Half)—Mantell & Co.—Silver, Duval & Kirby—Johnny's New Car. (Second Half)—Moore & Fields—George Lovett & Co.

RACINE, WIS.

Rialto—Peggy Bremen & Bro.—Fred Moore & Leo Kendall—Seven Flashes—Mills & Duncan—Broadway to the Bowery.

ROCKFORD, ILL.

Palace—Leo Flanders & Geneve Butler Strand—Sid Lewis—Coscia & Verdi—Katherine Sinclair & Co. (Second Half)—Larimer & Hudson—Seymour & Jeanette—La Palmera Trio—Alexandria.

ST. JOE, MO.

Electric (First Half)—Ada Weber—Draper & Hendrie—Henry Catalano & Co. (Second Half)—Dave Winnie—Antoinette & Monica.



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Rounder of Broadway—Gorman Bros.—Fred Linday Co.

EVANSVILLE, IND.

Victory (First Half)—Melotte Duo—Jason & Harrigan—Bobby Jackson Co.—Caita Bros.—Norris' Follies. (Second Half)—Jada Trio—Octavia Handwork Co.—Ryal & Early.

FLINT, MICH.

Palace (First Half)—J. & G. Gilliom—Broadway to Bowery—Tyler & Crooks—Girl in Moon. (Second Half)—Briscoe & Austin—Doree's Celebrities—Koban Japs.

FT. WAYNE, IND.

Palace (First Half)—Bimbos—Fraser & Bunce. (Second Half)—Page & Green—Haynes & Francis—Sammy Duncan—Birdland Follies.

HUNTINGTON, IND.

Huntington—Fraser & Bunce—Margaret & More. INDIANAPOLIS, IND.

Palace—E. J. Moore—Rusher & Muff—Anna Belle—Harvey, Haney & G.—Credmon & Davis—Arthur Lloyd—Kelsy & Demonde—Rubeville Four.

(Continued on page 29)

JUST OUT McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains always, one dollar per copy. McNALLY'S BULLETIN No. 8 contains the following: 21 SCREAMING MONOLOGUES. Each one a positive hit. 12 BOARING ACTS for two males. Each act an equal winner. 11 ORIGINAL ACTS for male and female. They'll make good on any bill. 39 SURE-FIRE PARODIES on all of Broadway's latest song hits. 21 SCREAMING MONOLOGUES. Each one a positive hit. 12 BOARING ACTS for two males. Each act an equal winner. 11 ORIGINAL ACTS for male and female. They'll make good on any bill. 39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot. ROAR-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit. RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind. 4 CHARACTER COMEDY SKETCH. A scream from start to finish. 9 CHARACTER BURLESQUE entitled "Obi Page." It's bright, breezy and bubbles over with wit. 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags. GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs. HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female. BEIDES other comedy material which is used to the vaudeville performer. Remember the price of McNALLY'S BULLETIN No. 8 is only one dollar per copy; or will send you BULLETINS No. 7 and 8 for \$1.50, with money back guarantee.

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WHITEMAN TOUR BEGINS FEB. 6

Paul Whiteman and his original orchestra will start out on a two weeks' tour of New England on Tuesday, February 6. During the tour, during which he will play a series of one nights in the principal towns in the section, the orchestra will play at dances in various big halls and armories for which Whiteman has contracted, and for one Sunday concert, to be given at the Colonial Theatre, Lawrence, Mass., on February 11.

The itinerary, as at present laid out, calls for Whiteman's appearance in Worcester, Mass., on February 6th; Lowell, the 7th; Lynn, 8th; Fall River, 9th; Boston, 10th; Lawrence, 11th; Hartford, 14th; New Haven, 15th, and other dates to fill on which an O. K. is expected any moment.

RACE WITH EXPOSITION

Louis B. Race and his Club orchestra which has been playing the Capital City Club, Atlanta, Ga., during the winter, has accepted a contract to play through Oklahoma, Kansas and Texas in connection with the "Own Your Own Home" Exposition. The contract will last about six months and is said to be the biggest contract ever made by a Southern orchestra.

The members of the orchestra are Louis B. Race, saxophone and violin; Wm. S. Terrell, Jr., violin and banjo; Dexter Jordan, banjo and trombone; Lester Sanders, piano; Chris Kohlruss, trumpet and saxophone, and Joe Robkin, drums.

MOSCONI OPENING DELAYED

Benny Krueger and his orchestra, which was originally supposed to open at the Mosconis' new place in the Broadway Claridge early in January, have had the opening date postponed and it is impossible to say at the present time, when the engagement will start. The architectural and decorative changes that were necessary to transform the place into what the Mosconis had in mind took longer than had been anticipated and the cafe is still far from completed.

NEW BRAND OF ORCHESTRATION

Since special arrangements of orchestrations have been discontinued by publishing houses on account of the prohibitive cost, a new brand of special arrangement tried out by publishers to retail at a dollar each is selling unusually well for several publishers.

The special arrangements are suitable for mechanical work and are novelty dance orchestrations in "symphonic style."

GOLDEN ORCHESTRA FOR VAUDEVILLE

Ernie Golden and his orchestra, having just finished a successful run of six weeks at the Strand Roof last Thursday night, will lay off for a week before opening in vaudeville. Golden, who does a good deal of the arranging for Paul Specht, has whipped together a good organization and besides this has written the score for several acts recently.

SATTERFIELD AT LORRAINE

Tom Satterfield and his orchestra, sometimes known as Martin's Atlantic City Orchestra, will open at the Lorraine Hotel, Philadelphia, next week, for an indefinite engagement. This orchestra played at Martin's Cafe, Atlantic City, all last summer and has been playing at the same place on Saturday nights since the close of the season.

SCHOEBEL SONG RELEASED

Elmer Schoebel, leader of the Friars Orchestra, playing at the Friars' Inn, Chicago, and several members of his organization have written a new number, "Farewell Blues" which has been accepted for immediate release by Jack Mills, Inc.

WYNNE AT VILLAGE INN

Billy Wynne and his orchestra opened last week at the Greenwich Village Inn. Wynne closed recently, after a successful run at the Casino, Central Park, and after a short lay-off, was engaged for the Greenwich Village cafe.

ORCHESTRA NEWS**BANQUET FOR MUSICIANS**

At a table for thirty-five at the Melbourne Hotel, St. Louis, on Sunday, Waring's Pennsylvanians banqueted the Orioles Terrace Orchestra and their wives. The orchestras have become quite friendly since their organization and their work has brought them together in a number of cities. The banquet was a farewell to the Pennsylvanians, who left St. Louis Sunday night for Los Angeles, to open Grauman's four million Metropolitan Theatre.

FIFTH YEAR FOR SANDERS

Joe Sanders and his nine piece combination are now in their fifth year at the Meulbach Hotel, Kansas City. Sanders and his men have built up an enviable reputation there, singing, dancing and entertaining, besides furnishing the dance music. The orchestra has been appearing at several of the picture houses of the first class recently and providing the entertainment feature.

KERR AT CAFE L'AIGLON

Charles Kerr and his orchestra are now in their second year at the Cafe L'Aiglon, Philadelphia, and have become stronger than ever. Kerr has recently organized a business staff and has appointed Joseph P. Rea as business manager. Kerr is now booking orchestras in and around Philadelphia and expects soon to have his business take on a national character.

JONES BACK IN CHICAGO

Isham Jones and his orchestra returned to Chicago Friday after having spent a week in New York making records for the Brunswick Company. Jones visited the publishers while in town and heard all the new numbers, mentioning "Out Where the Blue Begins" as one of the best tunes of its kind he has seen.

SMITH ON MOSS TIME

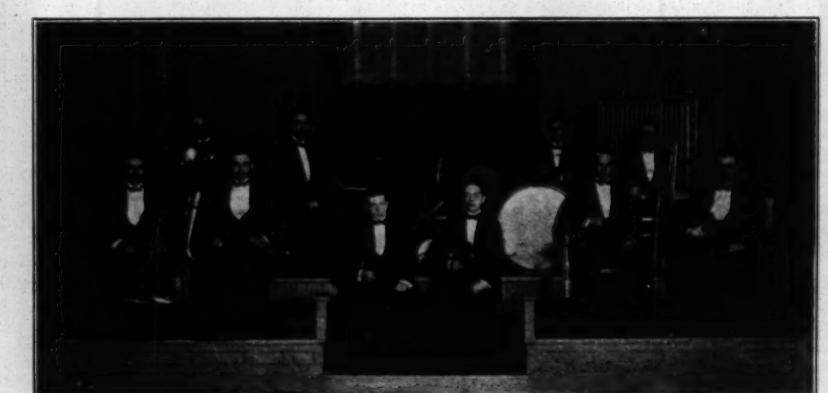
Smith's Southern Serenaders, and orchestra that appeared at the N. V. A. last week and scored heavily, has, on the strength of their showing at the club house, been booked over the Moss time, opening last week at the Franklin Theatre.

BIG PAY FOR ORCHESTRA

LONDON, Jan. 29.—The largest salary ever paid to a syncopated orchestra is being paid to the Savoy Havana Band, who are appearing in "You'd Be Surprised" at the Royal Opera House, Covent Garden. They are receiving £500 a week.

SHORT IS TIVOLI CONDUCTOR

CHICAGO, Jan. 20.—Albert E. Short has been promoted to conductor at the Tivoli Theatre, succeeding Arthur Kay, who resigned, and being advanced from a similar position at the Riviera, another Balaban & Katz Theatre.

**RANDALL'S ROYAL ORCHESTRA**

Charles Bender, trumpet; Dan Seegraham, trumpet; Arthur Randall, piano-director; Lee Waters, drums; Bruce Allison, trombone-saxophone; Will A. Berndt, string bass and tuba; Giebert Jaff, violin; Herman Riley, saxophone, clarinet; Hugh Williams, saxophone, oboe, clarinet; Philip Gedanken, violin, banjo.

Playing at the Brandeis Store Restaurant, Omaha, Neb.

SPECHT LEAVES MONTE CARLO

Paul Specht, who closed last week at the Monte Carlo restaurant in order to devote his time entirely to vaudeville and to his various enterprises, has been in New York a little over six months and in that time has built up a large business entirely through his own efforts. A few weeks ago his gross income for the week was over \$13,000 as he had between 24 and 30 orchestras working in this country, England and Canada. Specht has not incorporated and is the sole proprietor of his business.

In leaving Monte Carlo Specht feels that he is making a wise move. His idea is that it is unprofitable for him to play to 40 or 50 people a night even though the Cafe could afford to pay the high price commanded by his orchestra, and he knows, that in vaudeville, playing before audiences throughout the country, he will reach the masses and foster his own reputation as well as stimulate the sale of his phonograph records.

Specht will play vaudeville for some time, touring the country, and will leave for England in May to play concert music at one of the larger hotels, returning to this country early in the Summer, to open at the new Alamac hotel, 69th street and Broadway, where Specht will furnish the dance music on the roof, to be one of the finest in the city, while another Specht combination, the Georgians, will play the dance music in the grill.

MOORE AT THE SIDE SHOW

Dinty Moore and his Rag Pickers, a versatile singing, dancing and playing combination of eight men, opened at the Side Show last Friday night. Moore and his orchestra played all last summer at the Chateau Laurier, City Island, and later appeared in vaudeville associated with an act called "Youth and Melody." While appearing with the latter vehicle through the South a salary dispute arose and there were several open weeks so that Moore withdrew his orchestra and returned North.

The make-up of the combination as it appears at the Side Show is Dinty Moore, drums; Ernie Pease, piano and saxophone; Charlie Moritz, saxophone; Charles Holdsworth, banjo; Hugh Atkins, violin, leader; Joe Augustine, cornet and saxophone; Murray Williams, piano, and Les Woolie, bass. While at the Chateau last summer the orchestra earned quite a reputation and, because of the versatility of its members, is looked upon as a star attraction for the Side Show.

ORCHESTRA IN AUTO ACCIDENT

Yerkes' Happy Six Orchestra, while on their way to play for the Knights of Columbus convention at Stapleton, S. I., last week, were caught in an automobile accident and several of the members of the organization were injured. Wallace Downing, who plays for the Columbia records, had called for the members of the orchestra in his Stutz and while they were going south on Sixth avenue they were hit by a large truck just as they passed Twelfth street. Several of the men were thrown from the car, two of them badly cut and one of the boys was unconscious for several minutes. First aid was applied and they then continued on their journey by train, the car being too badly damaged to be of use. Luckily the instruments were in another car so that they were able to fill their engagement.

SPECHT ORCHESTRA SAILS

Another American dance orchestra, known as "The Dominoes," under the management of Paul Specht, sailed on the S. S. Pittsburgh last Tuesday in spite of strong opposition from the British musicians' union which sought to introduce Parliamentary legislation through the Hon. C. Jesson to curb the American invasion.

Several months ago two similar orchestras under Paul Specht's management landed in England to play at the Royal Palace Hotel and the Trocadero. The British public gave them a great reception as dance organizations but British unions and the British press were outspoken in their denunciation of the move and wished to have the bands deported, but were not successful in this move.

IF YOU CAN SING A FOX TROT BALLAD,
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WHEN SHE INTRODUCED

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THE MOST WIDELY EXPLOITED SONG IN THE HISTORY OF THE MUSIC BUSINESS,

WHICH WAS WRITTEN

BY BETTY GULICK—THE TEN YEAR OLD CHILD WONDER

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WE SUGGEST YOU SEND FOR IT NOW.

TRIANGLE MUSIC PUB. CO., Inc.

1658 BROADWAY

NEW YORK

VAUDEVILLE BILLS

(Continued from page 27)

JACKSON, MICH.

Majestic (Second Half)—Four Songsters—Hickman Bros.—C. Rogers Co.—Barry & Layton—N. Harrison Co.

KOKOMO, IND.

Strand (First Half)—Vilani & Vilani—Senator Murphy (Second Half)—Mack & Salle—Mack & Velmar Co.—Driscoll, Long & H.—McDonald Trio.

KALAMAZOO, MICH.

Regent—Broadway Comedy Four—Along Broadway—Sylvester & Vance—Koban Japs.

LIMA, OHIO

Faurot Opera House (First Half)—Brown & LaVelle—Werner Amoros Trio—Dave Quixano Co.—Skelly Heit Revue (Second Half)—Four Volunteers—Around the Corner—Carl Rosini Co.—Crafts & Haley—Gosler & Lushy.

LANSING, MICH.

Regent (First Half)—Briscoe & Austin—Chas. Rogers Co.—Natalie Harrison Co.—Barry & Layton. (Second Half)—J. & G. Gilfill—Along Broadway—Sylvester & Vance—Girl in Moon.

LEXINGTON, KY.

Ben Ali (First Half)—Autumn Trio—Rounder of Broadway—Gorman Bros.—Fred Lindsay Co.—Leo Haley. (Second Half)—Browns Sisters—Clayton & Edwards—Stanley, Doyle & R.—Skelly Heit Revue—Ethel Dare Co.

MIDDLETON, OHIO

Gordon (First Half)—Carl Rosini Co.—Sammy Duncan—Ethel Dare Co.—Cook & Cohen. (Second Half)—Sturm Bros.—Bobby Jackson Co.—Neil & Witt.

RICHMOND, IND.

Murray (First Half)—McDonald Trio—Driscoll, Long & H.—Birdland Follies. (Second Half)—Bernard & Erma—Senator Murphy—Norris' Follies.

TERRE HAUTE, IND.

Liberty—Kane, Morey & M.—Frances & Scott—Billy Beard—Gladys Delmar Boys.

ATLANTA AND BIRMINGHAM

Girl from Toyland—Wright & Douglas Sisters—B. Hughes & Lady Friends—Frank Farron—Vanderbilt.

BIRMINGHAM AND ATLANTA

The Marlow—Frank Devoe & Co.—Eastman & Moore—LaFrance & Byron—Lovenberg Sisters & Neary.

BATON ROUGE AND SHREVEPORT

Foster & Peggy—Princess Winona—Spoor & Parsons—Laughlin & West—Choy Ling Hee Troupe.

NEW ORLEANS AND MOBILE

The Duponts—Fiske & Fallon—Reilly & Rogers—Nixon & Sans—All at Sea.

MOBILE AND NEW ORLEANS

Kay, Hamlin & Kay—Doherty—Eddie & Ramsden—Barber & Jackson—Virginia Five.

NASHVILLE AND LOUISVILLE

Millard & Martin—Reed & Selman—Chas. Althoff—Thomas Sextette.

LOUISVILLE AND NASHVILLE

Sawyer & Eddy—Flaherty & Stoning—Ned Foster & Co.—Glad Moffett—Dan Flits' Minstrels.

RICHMOND AND NORFOLK

Buchanan & Co.—Loney Haskell—Ed. Janis' Revue.

NORFOLK AND RICHMOND

The Aherns—Betty Washington—Master Gabriel—Oddities of 1923.

CHATTANOOGA, TENN.

(Second Half)—Ford & Price—Fields & Fink—Gene Greene—Gossler & Lushy—Brown & Barrows.

ASHEVILLE AND AUGUSTA

Bert & Hazel Skatelle—Glencoe Sisters—Murray & Maddox—Polly Moran—Pedestrianism.

SAVANNAH AND JACKSONVILLE

Baggott & Sheldon—Ray Conlin—Ormsbee & Remig—Joe Darcy—Clare's Minstrels.

JACKSONVILLE AND SAVANNAH

Al Stryker—Stanley & Wilson Sisters—Marshall Montgomery—Haney & Morgan—Harmonyland.

TAMPA, ST. PETERS AND ORLANDI

Turner Bros.—Kurt & Edith Kuehn—Angel & Fuller—Rose Clare—Reynolds Donegan & Co.

COLUMBIA, S. C.

(Second Half)—Gray Sisters—Ed. Morton—Viola May & Co.—Lyons & Yosco—Clifford & Gray.

ROANOKE, VA.

(Second Half)—Louis Stone & Co.—Yates & Carson—Lew Cooper—Four Bards—Deslys Sisters' Revue.

MARCUS LOEW CIRCUIT

Week of February 5, 1923

NEW YORK CITY

American (First Half)—Gangler's Dogs—Jessie & Hubert—Three Falcons—Chick & Tiny Harvey—Strickland's Entertainers—Violet Carleton—Martin & Courtney. (Second Half)—Bell & Gray—Rodero & Brown—Charles & Cecil McNaughton—Sparks of Broadway—Earl Rickard—Jimmy Savo & Co.

Orpheum (First Half)—Breakaway Barlowes—Felix Bernard—Louise Carter & Co.—McCoy & Walton—John Elliott & Girls. (Second Half)—Horl Trio—Dorothy Wahl—Overholz & Young—Carey, Bannon & Mart—Lillie Faulkner.

National (First Half)—Dorothy Wahl—Andy & Louise Barlow—Steppe & O'Neill—Erford's Oddities. (Second Half)—Mankin—Adele Oswald—Julie Ring & Co.—Keiso Bros. & Co.

Greely Square (First Half)—Rusas, Le Van & Pete—Murphy & Bradley—Adele Oswald—Lillie Faulkner—Black & O'Donnell—Adele Archer & Co.

(Second Half)—Evelyn Cunningham—Pardo & Archer—Green & Myra—Harrington & Green—Erford's Oddities.

Delancey (First Half)—Bellis Duo—Green & Myra—Serve-U-Four—Pardo & Archer—Lew Williams—Brown's Walking School. (Second Half)—Brannino—Murphy & Bradley—Chick & Tiny Harvey—Brooks & Grace—Geo. Rosemer—La France Bros.

Boulevard (First Half)—Reeder & Armstrong—Eddie & Edith Adair—Murray Bennett—Arthur Alexander & Co. (Second Half)—Cooper & Seaman—Graduation Day—Raymond & Stern—Gangler's Dogs.

Avenue B (First Half)—Willie Smith—Rose's Royal Midgets. (Second Half)—Weber & Elliott—Rose's Royal Midgets.

State (First Half)—Mankin—Benningson & Scott—Columbia & Victor—Harrington & Green—Dave Harris & Band. (Second Half)—Three Falcons—Grazer & Lawlor—Alton & Allen—Dave Harlan's Band.

Lincoln Square (First Half)—Leon & Mitzi—Ullis & Clark—Graduation Day—Jimmy Savo & Co.—Grazer & Lawlor. (Second Half)—Olga Nicholas—Felix Bernard—Columbia & Victor—McCoy & Walton—Brown's Walking School.

Victoria (First Half)—Horl Trio—Charles & Celi McNaughton—Howard & White—Carey, Bannon & Spark—Sparks of Broadway. (Second Half)—Russ, LeVan & Pete—Willie Smith—Stevens & Lovejoy—Adele Archer & Co.

Broadway (First Half)—Obala & Adrienne—Matthews & Ayres—Leon Varvara—Bits of Dance Hits. (Second Half)—Bellis Duo—Conn & Alber—Grace Cameron & Co.—Strickland's Entertainers.

Warwick (First Half)—Kelly & Brown—Overholz & Young—Grace Cameron & Co.—Maud Elliott & Co. (Second Half)—Obala & Adrienne—Gordon & Healy—Leon Varvara—Dancing Shoes.

Metropolitan (First Half)—Gorgals Trio—Raymond & Stern—Julie Ring & Co.—The Old Timers. (Second Half)—Breakaway Barlowes—Violet Carrington—Steppe & O'Neill—Dorothy Ferris & Co.

Fulton (First Half)—Flynn & Arnold—Mabel Blondell Revue—Caledonia Four—LaFrance Bros. (Second Half)—Lew Hoffman & Jessie—Bennington & Scott—Howard & White—Lew Wilson—The Old Timers.

Gates (First Half)—Lew Hoffman & Jessie—

Morton & Brown—Ed Blondell & Co.—Weber & Elliott—Jack Powell Sextette. (Second Half)—Three Phillips—Reeder & Armstrong—Louise Carter & Co.—Black & O'Donnell—Dance Evolution.

Astoria (First Half)—Three Phillips—Evelyn Cunningham—Harvey DeVora Trio—Brooks & Grace—Geo. Rosemer—Dance Evolution. (Second Half)—Leon & Mitzi—Dolly Morrissey—Dobbs & Watkins—Andy & Louise Barlow—Murray Bennett—Jack Powell Sextette.

BALTIMORE, MD.

Hippodrome—Alvares Duo—Jean Boydell—Mr. & Mrs. N. Phillips—Clark & O'Neill—Dance Dreams.

BOSTON, MASS.

Orpheum—Pearson—Nada Norraine—Heim & Lockwood Sisters—Fox & Britt—Frolics.

BUFFALO, N. Y.

State—Perez & LaFlor—Wm. Dick—Stateroom No. 19—Klass & Brilliant—Police Band.

HOBOKEN, N. J.

Lewis's (First Half)—Barto & Melvin—Chas. Gibbs—Fred C. Hagan—Dancing Shoes. (Second Half)—Grace Miller—Matthews & Ayres—The Waltons.

WEST HOBOKEN, N. J.

Roosevelt (First Half)—Three Martells—Dolly Morrissey—Stevens & Lovejoy—Race & Edge. (Second Half)—Eddie & Edith Adair—Mammy & Gold Dust Twins.

JERSEY CITY, N. J.

Central (First Half)—Irma & O'Connor—Stevens & Laurell—Nevis & Gordon—Alton & Allen—Creole Cocktail. (Second Half)—Geelet & Hall—Mason & Bailey—Frank Ford & Co.—Renard & West—Tarzan.

UNION HILL, N. J.

Lincoln (First Half)—Geelet & Hall—Mason & Bailey—Frank Ford & Co.—Renard & West—Tarzan. (Second Half)—Three Martells—Stevens & Laurell—Nevis & Gordon—Race & Edge—Creole Cocktail.

LONDON, CAN.

Loew's (First Half)—Chas. Willes—Faber & King—Horlick & Saracina Sisters. (Second Half)—Nat Burns—Eckhoff & Gordon—Adrian.

MONTREAL, CAN.

Loew's—Dalley Bros.—Rainbow & Mohawk—Grey & Bryon—Grant Gardner—Bothwell Brown's Beauties.

NEWARK, N. J.

Loew's—Glettes Monks—Gardner & Aubrey—Jarrow—Jean Grasnes—St. Clair Twins.

OTTAWA, ONT.

State—LaToy Bros.—Berdie Kraemer—Alice & Dorothy Morley—Romance of Rhythm Orchestra.

PROVIDENCE, R. I.

Emery (First Half)—Ling & Long—Armstrong (Continued on page 30)

DEATHS

JAMES E. COOPER died at his home, 325 Riverside Drive, New York, on Monday, January 29th. He was one of many examples of the opportunity show business presents to men who are really sincere in their efforts to progress. Born on New York's East Side, his struggles to help support his parents began before he was sixteen and his energy and determination to succeed, climaxed in his death at the age of 49, a wealthy man.

When Mr. Cooper was a comedian with Fred Rider's Moulin Rouge Company, he met the lady who later became Mrs. Cooper. Lucia Cooper was known to burlesque, until her retirement from the stage a few years ago, as a handsome and talented leading woman, working in the companies where her husband was comedian or else as co-star with him in the attractions he owned. This widow, and a daughter, Henrietta, survive.

At the age of sixteen "Blutch" (as he has always been popularly known) started doing a black face song and dance single. He worked for a time with a comedian named Farrell, and later joined Harry Stewart in an act that also included Farrell and Haverly, doing a "pig four" song and dance act. He then formed a double partnership with Harry Stewart, which continued for more than ten years, doing a black face song and dance act.

In burlesque they appeared with Austin's Burlesquers, the American Gayety Girls, Harry Houdini's Burlesque Company and for one season they had their own show, Cooper and Stewart's City Swells. They then joined Fred Rider's Moulin Rouge.

Cooper then doubled with Max Reynolds and appeared one season with Woodhill's "High Rollers." Then "Blutch" joined his wife in doing an act with Drew & Campbell's Company. Mr. Cooper then formed a business partnership with "Buff" Clark and together they bought an interest in "The Jersey Lilies." It was then Mr. Cooper began producing for the Columbia Amusement Company.

In addition to "The Jersey Lilies," of which Lucia Cooper was co-star with her husband, Mr. Cooper had been identified as producer of many prosperous shows on the Columbia Wheel, including "Beauty, Youth and Folly," "The Gypsy Maids," "The Globe Trotters," "Roseland Girls," and "Best Show in Town." His attractions during the current season have been three, "Folly Town," "Big Jamboree" and "Keep Smiling."

Mr. Cooper was a member of New York Lodge B. P. O. Elks, and of Pacific Lodge F. & A. M. He was also president of the Burlesque Club. Arrangements have been made for Pacific Lodge to conduct the funeral services at Masonic Temple, Wednesday, January 31, at 12:00 o'clock noon. Interment will be made in the family plot in Woodlawn Cemetery.

IN LOVING MEMORY
JOSEPH KAUFMAN

who passed away February 1, 1918.

Ethel Clayton Kaufman

FRED HAWKINS, of the vaudeville team of Hawkins and Mack, died on Thursday, January 25th, after a brief illness, in Bellevue Hospital. Hawkins, who was a member of the National Vaudeville Artists' Club, was thirty-three years old. He is survived by a father, a wife and a child.

FRANK W. HAMILIN, who was formerly on the Clipper Editorial staff and for the past few years, located at San Domingo, British West Indies, died there last month. His body was brought on to the States for interment. He was a member of the Elks.

FRANK HERBERT, a member of the cast of the Eugene O'Brien company, playing "Steve" through the middle west, died on Tuesday night of last week, in Marion, Ohio. He was suddenly taken ill on Monday morning and had to be left behind. He was 54 years of age and last year was with "Welcome Stranger." He also appeared in "Civillian Clothes" and for years was a member of the Oliver Morosco stock company of Los Angeles.

JOHNNY PRIGNANO, who was well known in the theatrical section of New York, died Jan. 23, shortly after having been removed to a hospital, suffering with pneumonia. He was 27 years of age.

COLLETTE BAPISTE, died at Los Angeles, Cal., on Jan. 20, after a two months' illness. She was a member of the "Bon Tons" Co., last season and of "Laffin' Three" Co., this year. The remains were sent to her home in Olympia, Wash., for burial.

VAUDEVILLE BILLS

(Continued from page 29)

& Tyson—Nancy Boyer & Co.—Harrison Moss—DeMario Five. (Second Half)—"Manicure Shop."

SPRINGFIELD, MASS.

Broadway (First Half)—"Manicure Shop." (Second Half)—Ling & Loug—Armstrong & Tyson—Nancy Boyer & Co.—Harrison Moss—DeMario Five.

TORONTO, ONT.

Yonge Street—Edwards & Allen—Edna Dreon—Little Lord Robert—McCormack & Irving—Follies.

WASHINGTON, D. C.

Loew's—Maurice & Girle—May McKay & Sisters—Barr, Mayo & Renn—Adler & Dunbar—Baran, Grobs & Co.

FIRE IN STAR THEATRE

MANCHESTER, N. H., Jan. 29.—One of the city's landmarks, the Star Theatre on Lowell street, was damaged by fire last week to the extent of \$35,000. Although the fire itself was confined to the cellar and auditorium was practically ruined, as well as a new \$12,000 organ recently installed. Several thousand dollars' worth of motion picture films were saved by firemen wearing gas masks.

The fire, which is believed to have started from a defective boiler, was discovered shortly after the evening performance was over. Just before closing the house Manager Couture was told by the cashier that she smelled smoke, but a search failed to discover any fire, and the audience watching the feature picture never knew its possible danger. Manager Charest, of the Strand Theatre, offered Couture the use of his house where the rescued films might be stored, etc., which offer was accepted at once.

The building was erected as a church in February, 1840, at a cost of \$6,500, was enlarged some years later, and in 1913 the E. J. Caron Amusement Company bought the property and made extensive alterations. The Couture brothers bought the house recently.

JAP ACTOR WANTS PLAY

Sanger and Jordan are on the lookout for a new play to present Sessue Hayakawa, the Japanese motion picture actor. "The Tiger Lily" a play by Fred De Gressac in which he appeared out of town early this season was discarded several weeks ago by the producers.

The actor and the authoress could not agree on the manner in which he was to play the role and when the former refused to play it as it was written the latter insisted that the play be withdrawn. Sanger and Jordan are now desirous of getting a comedy-melodrama which they feel will better fit the talents of the picture star.

SAM SIDMAN IN "HUMORESQUE"

Sam Sidman, former burlesque comedian, is playing the role of the "Father" in "Humoresque," the Fanny Hurst play in which Laurette Taylor is being starred, at the Montauk Theatre, Brooklyn. Sidman replaced Doris Davidson in the part. Davidson created the "Father" role in the motion picture version of the play when he played opposite Vera Gordon.

VIOLET HEMING STARS IN STOCK

Violet Heming has just closed a two weeks' stock starring engagement in Toledo where she has been trying out some new plays. Miss Heming is not to appear in "The Incredible Sin" as published recently.

Mildred Rogers and Jack Dorkin will be seen in a new act soon.

B'WAY'S BIG BUSINESS

(Continued from page 6)

rates recently, is still going along at a good pace and gives promise of continuing without the aid of Le Blang until Lenten time, if not longer.

"Johannas Kreisler" at the Times Square picked up considerably last week with the aid of the cut-rate shop and other two-for-one means that the Selwyns are working to create interest in this production. "The World We Live In" managed to break even on the week and it is figured that it will do so this week also, which is its last week at the Forty-fourth Street Theatre.

"The Egotist" at the Thirty-ninth Street did not seem to arouse much interest during the week, with the result that it is carded to leave on Saturday. "Will Shakespeare" picked up a bit on the previous week, but this attraction is also carded to vacate the National soon. "The Humming Bird" is finding it rather hard to keep in tune at the Ritz and it will probably stop within two weeks. "Give and Take," though the daily press were not strongly in favor of it, through liberal papers seems to have caught on at the Forty-fourth Street Theatre and the indications are that it will reach the sell-out stage shortly.

"A Square Peg," which opened at the Punch and Judy on Saturday night, got off to a lukewarm reception with the result that the 299 seat house did not near capacity on Monday.

Though the streets were covered with snow and slush on Monday night the majority of the Broadway houses got off to a better start than they did on the preceding Monday.

A FLOOD OF NEW PLAYS

Producing Managers during the past month have been deluged with manuscripts of new plays by authors and playbrokers. The American Play Company, the Century Play Company, Sanger and Jordan and other playbrokers have been unloading an average of more than 200 new plays a day into the producers' offices. Besides the supply delivered by the brokers authors and their emissaries have been distributing an average of another 100 plays a day.

It is claimed by the producers, that due to the fact that so many plays had been produced this season and that business was much better than anticipated toward the end of last year that the authors and playbrokers have taken the liberty to keep the producers well supplied with manuscripts.

From the various scripts that have been submitted it seems as though the types of the dramatic plays run in "fad" fashion. Many of the authors seem to be of the mechanical order, for they seem to have ground out plays similar to those now current on Broadway which have proven successes. A fair portion of the plays submitted are of the mystery type. The ideas used for these plays all seem to have the same basic foundation, with a trick scene

LETTER LIST

LADIES	raine
Anderson, Margaret	Knox, Bertha
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Brenon, Kathleen	Gold, Sid
Cappy, Flo	Kelton, Aryan
Carter, Myrtle	King & Prince
Darley, Florence	Klein, S. S.
Enke, Mrs. Lewis H.	Mann, Tom
Gardner, Dixie	Miller, Adam
Gardner, Irene	Monte, Lou
Garner, Ruthie	Moore, Suzy
Goode, Teddy	Norcross, Joe
Hairle, Sadie	Sheppard, Mrs. Mary
Halp, Peggy	Stevens, Jean
Hanson, Mrs. Marion	Thorpe, Budde
Hines, Marge	Walsh, Pearl
Kater, Mrs. Louis	Worth, M.
Kennedy, Eleanor	GENTLEMEN
King, Anna	Adair, Jack
Kingston, Lor	Alien, Frank
	Brave, Chas.
	O'Donnell, Dave
	Woodruff, Charles

or situation being relied upon to make the play a success. There are a number of anti-prohibition and blue-law plays in circulation with one of them being, entitled, "Patrick Henry, Jr." Sex plays there are a score of. They deal with the sociological situation in many ways and the dialogue used in some makes the language employed in Eugene O'Neill's "The Hairy Ape" seem rather mild. Four or five of the plays are almost direct replicas of "Rain," which is now at the Maxine Elliott theatre.

A good number of the plays submitted are along lines of foreign plays that are now current successes. Quite a few of them bear a resemblance to "Loyalties," "Secrets," "Passions For Men," and "Jitta's Atonement."

There are also a large number of European plays among the lot that are being distributed among the producers. The majority of them are adaptation of German and Austrian plays, with a smaller portion being of English heritage.

Costume plays are not a minority among those offered as one producer received out of a batch of twenty plays last week nine costume productions. There are also a number of emulators of the Capek Brothers style of dramatic offerings, William A. Brady has kept his office force of stenographers, press agents and auditors looking over these type of scripts to see if there is a possible "World We Live In" or "R. U. R." among them.

There is hardly a producer's office along the Rialto where in their spare moments, producers, press agents, general managers and secretaries are not employed in the reading of script to determine its production value.

Lucille Dailey, formerly of Sheldon and Dailey, and Mildred Millard, formerly of the Three Millards, have combined in a new act.

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Lan-terns glow, soft and low, To and fro there, you see the coup-les
mu-sic, while the hours fly, Dance a few with oth-ers too,
sway-ing, Love is in the air, one o'-clock then two o'-clock
But when you hear 'Good-night La-dies,' Don't for-get me, Dear.
three o'-clock here, don't for-get your prom-ise to me dear.

CHORUS

Save the last waltz for me, That sweet old mel-o-dy,
soft-ly they'll play, gent-ly we'll sway, Till break of day,
Then we'll start to de-part, on the way home you'll see,
How hap-py we will be, at "three o'-clock in the morn-
ing," Save the last waltz for me. me.

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